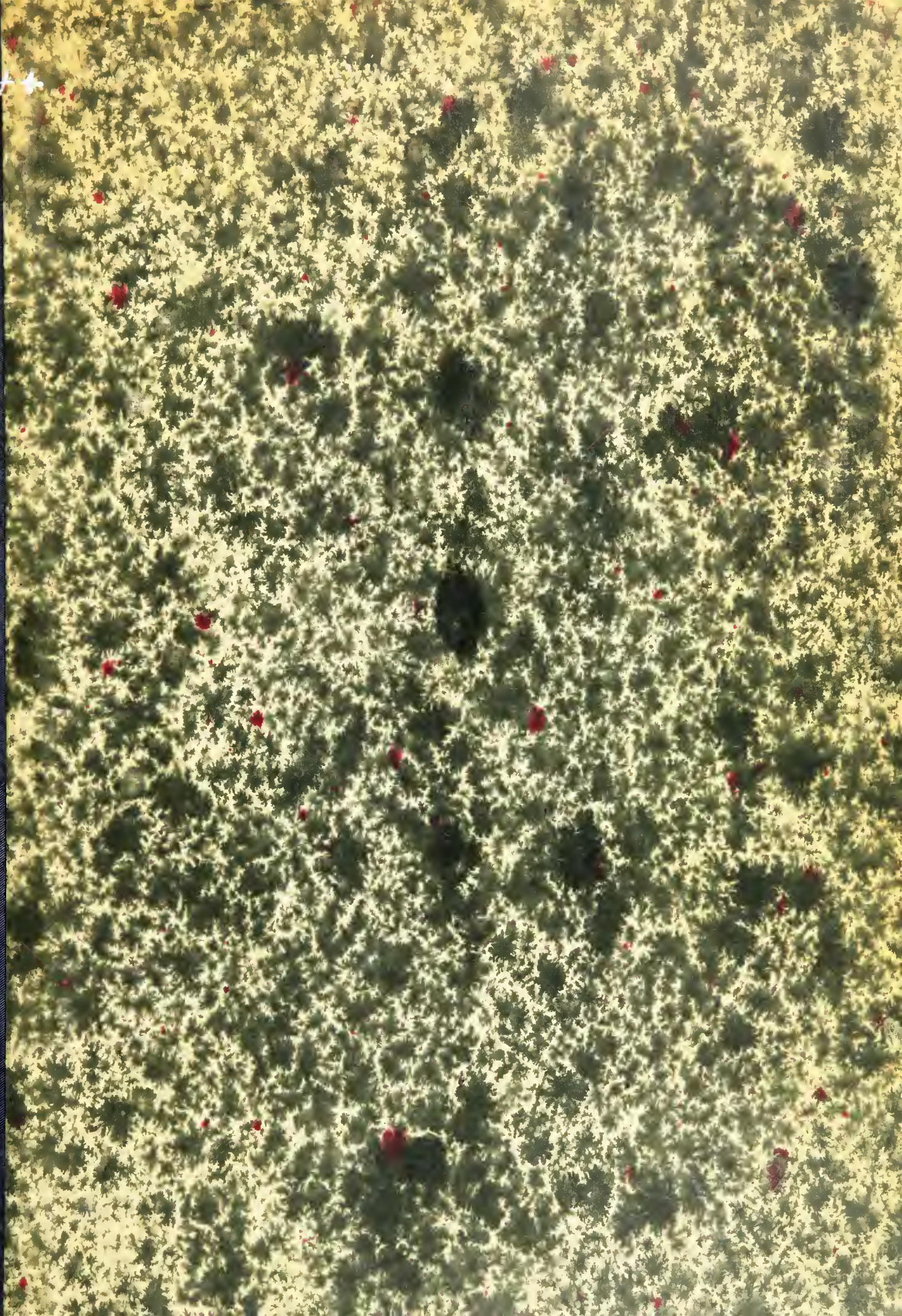


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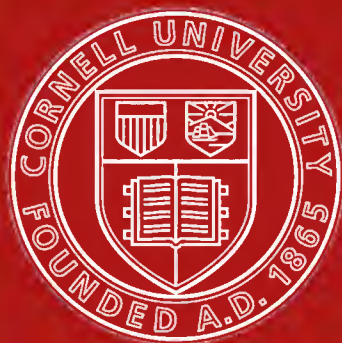
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# FOLK-DANCES OF FINLAND

TRANSLATED AND EDITED

*By*

ELIZABETH BURCHENAL



NEW YORK : G. SCHIRMER

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FOLK-DANCES  
OF  
FINLAND





# FOLK-DANCES OF FINLAND

CONTAINING  
SIXTY-FIVE DANCES

TRANSLATED AND EDITED  
BY  
ELIZABETH BURCHENAL, A. B.

ORGANIZER AND FIRST CHAIRMAN OF THE FOLK-DANCE COMMITTEE OF THE PLAYGROUND  
AND RECREATION ASSOCIATION OF AMERICA, INSPECTOR OF GIRLS' ATHLETICS  
FOR THE BOARD OF EDUCATION OF THE CITY OF NEW YORK, EXECUTIVE  
SECRETARY OF GIRLS' BRANCH OF THE PUBLIC SCHOOLS  
ATHLETIC LEAGUE OF NEW YORK CITY

Author of "Folk-Dances of Denmark," "Folk-Dances  
and Singing Games" and "Dances of the People"

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TO  
ANNI COLLAN  
THIS BOOK IS GRATEFULLY  
DEDICATED





## EXPLANATION OF TERMS USED IN THE DESCRIPTIONS OF THE DANCES

**The Numbers in Parentheses** which appear in the descriptions, refer to the measures of the music which are numbered correspondingly.

**Position** refers to the position taken by the dancers at the beginning of the dance (not at the beginning of a separate figure in a dance).

**Inside Hand** is the one nearest to one's own partner; the other is called the **outside** hand. The same explanation applies to the inside and outside foot.

**Ordinary Dance Grasp.** The boy's right arm is around the girl's waist, the girl's left hand is on the boy's shoulder, and her right hand is in his left.

**Single Hand Grasp.** The boy stands on the left of his partner and holds her left hand in his right, their elbows slightly bent. Outside hands on hips, with fingers turned backward.

**Double Hand Grasp.** Partners stand facing each other, the boy holding the girl's left hand in his right and her right in his left.

**Cross Hand Grasp.** The boy stands on the left of the girl and takes her right hand in his right hand and her left in his left.

**High Hand Grasp.** The boy and girl stand opposite each other and join right (left) hands, with elbows bent, fingers extended, and with the side of the little finger against the inside of the other's thumb.

**Wormsö Hand Grasp** (in couples). Boy and girl stand facing each other. The boy holds the girl around the waist with his right arm, and places his left hand on her right shoulder. The girl holds the boy in the same manner.

**Wormsö Hand Grasp** (in a ring). Boys stand to the right of their partners and all with the left hand grasp the right hand of the one standing to the left, with the left hand on top.

**Ring Grasp.** The dancers stand with hands joined in a ring.

**Double Ring Hand Grasp.** Boys and girls form in two separate rings one within the other, each separate ring hand in hand. The dancers of the

outside ring bring their hands over the heads of the others and down in front of them.

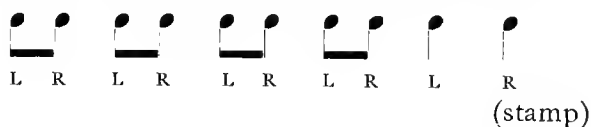
**Single Arm Grasp.** The boy stands on the left of the girl, and with his right hand grasps her arm above the elbow. The girl takes hold in the same manner with her left hand. The outside hands are not placed on hips.

**Double Arm Grasp.** Boy and girl stand opposite each other and grasp each other's arms above the elbow.

**Arm Hook.** Partners hook right (or left) arms with each other with elbows bent.

**Dance Around in Couples.** Boy and girl stand facing each other, take double hand grasp and swing each other with or against the sun.

**Dance Around Each for Himself.** An individual dancer makes one complete turn around against the sun, during which he takes five short steps with the left foot; after each step he brings the right foot up to the left until the fifth step with the right foot, which is made with a stamp in front of the left.



**Chain.** The dancers stand in a ring. Partners face each other and take right hand grasp, the girls go around the circle with the sun, and the boys go against the sun, taking left and right hand grasp alternately with the approaching dancers until they reach their own places again.

**Folding.** Couples stand in a ring. With four (or six) steps the ring folds together parallel with the front. With the same number of steps it spreads to a ring. With four (or six) steps the ring folds at right angles with the front and again spreads to a ring.

**Figuré.** Two dancers stand facing each other about four or six steps apart. Beginning with the right foot, both go three steps diagonally forward to the right, one step diagonally backward to the left, face about with the sun, and go backward to

each other's places. Repeat the same so as to finish in own places.

**The English.** The dancers in the middle (see diagram) go past each other to the right and past the next one to the left, then face about to the right and continue in the same manner until they come back to their original places (see diagram).



**With the Sun** means in the same direction as the hands of a clock.

**Against the Sun** means the reverse direction.

In the diagrams the following characters are used to distinguish the boys and girls.

△ indicates a girl.

○ indicates a boy.

The boy always stands at the left of his partner, unless otherwise specified, and the free hand of each is held on the hip with the knuckles resting on the hip bone.

In forming a square (or quadrille) couples 1 and 3 stand facing each other, while couples 2 and 4 stand on the other two sides of the square, couple 2 to the left and couple 4 to the right as seen from couple 1's position.

**Head Couples** are couples 1 and 3.

**Side Couples** are couples 2 and 4.

## STEPS

**Walking, Running, Polka and Waltz Steps** need no description.

**Hop Step.** The left (right) foot is put down in place, or a step forward, and then a hop is made on the same foot.

**Follow Step (or Change Step).** The left (right) foot is moved forward, the right (left) toe is brought up behind the left (right) heel, and the left (right) foot is moved forward again. This last foot placing takes the same length of time as the first two together.

In "Parikkalabon" two follow steps (one with each foot) are taken during each measure.

**Polka Step.** The left foot takes a step forward, the right foot is placed behind the left, the left foot again takes a step forward and then the right foot is brought forward. The same is danced beginning with the right foot.

**Schottische Step.** The left foot is moved forward, the right toe is brought up behind the left heel. The left foot is again moved forward and a hop is made on it. The same is danced beginning with the right foot.

**Galop Step.** One foot is moved straight to the side and the other is brought up beside it; this is done with a springy movement and so quickly that two such steps are taken during a  $\frac{2}{4}$  measure. The step can also be taken forward, in which case the same foot leads all the time.

**Side Step.** This differs from the galop step only in that it is done much more slowly.

**Mazurka Step.** One ordinary step, two quicker steps, and so on.

**Polka-Mazurka Step.** This is described in connection with "Själaskuttan."

**Jig Step.** The right foot is placed around behind the left foot and a hop forward is made on the right foot, while at the same time the left foot is lifted, and brought around behind the right foot. Then the left foot is put down behind the right foot and a hop forward is made on the left foot, and so on.

**Three-step Waltz.** The left foot takes one step diagonally forward and at the same time both knees are bent slightly; the right foot is brought up to the left foot, the left foot again takes one step forward, and at the same time the knees are straightened. The same step is danced beginning with the right foot.

**Treading Step** (danced only by men). The dancer takes a step to the side with the left foot, at the same time turning against the sun, then steps past the left foot with his right foot, again turning against the sun.

**Fall Out Step.** The dancer takes a very long step forward or to the side with the left (right) foot — bending that knee, but keeping the right (left) leg firmly extended — and inclines the body over the bent leg.

**Stride Step.** With a hop the dancer separates his feet, placing them about two feet apart, then with a hop brings them together again.

**Heel Step.** When a dancer places one foot forward with the toe turned up so that only the heel touches the ground, this is called "heel step."

**Foot Changing with Heel Step.** The left (right) foot is placed forward with the heel on the ground,

the right (left) foot takes a step in place, and then the left (right) foot is placed beside the right (left).

**Foot Changing with Hop.** The dancer with a hop places the left (right) foot forward and the right (left) foot backward at the same time. Sometimes this is done with the toe of the forward foot turned up (Heel Step).

**Fist Hop.** With a hop the dancer puts down

both feet (with the left foot forward), at the same time twisting the body to the right, and raising the left arm with elbow bent and fist clenched; the right hand is held on the hip. The same is repeated with the right foot forward and the body twisted to the left.

**Harvest Step and Rocking Step.** These are described in connection with the "Harvest Dance."





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FOLK-DANCES  
OF  
FINLAND

# BJÖRKÖ POLKA

*Allegro*

## BJÖRKÖ POLKA

**Dancers.** Any number of couples divisible by four, preferably eight couples in each set.

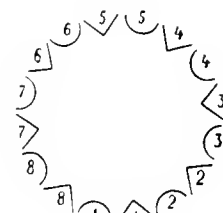
**Steps.** Hop step, foot changing with hop, and heel step.

**Position.** Dancers stand hand in hand in couples beside each other in a ring (Diagram I).

**Figure 1**

**A. (1-4)** All dance around the circle twelve hop steps with the sun.

(1-4) The same against the sun.



**Diagram I**

**B. (5-6)** The dancers form smaller rings with two couples in each ring (Couple 1 with Couple 2, Couple 3 with Couple 4, etc.). With hands on hips they turn to the right with a hop, placing left heels



forward on the ground. Then with a hop they turn to the left, placing right heels forward on the ground.

(7-8) Repeat the same.

(9-10) Now all make six quick foot changes with hop without turning, and

(11-12) Then each small ring dances six hop steps around with the sun.

C. (5-12) The same as Part B, except that the last six hop steps are danced against the sun.



Björkö Polka

Figure 2

A. (|: 1-4: |) The same as Part A of Figure 1.

B. (5-8) All the girls form an inside ring, facing out, and dance twelve foot changes in place with the boys. Then turning to the left, the inner ring goes with hop steps around the circle till they come to own partners again.

(9-10) They finish facing own partners and all dance six foot changes in place, at the same time pointing the index fingers of the opposite hands threateningly at each other, the other hands on the hips.

(11-12) Then all clap hands once and dance once and a half around, so that the boys now form the inner ring.

C. (5-12) The boys now dance in place with foot changing while the girls face toward the right and go around the inner ring with hop steps, and the dance continues as described in Part B.

Figure 3

A. (1-4 and 1-2) The same as Part A of Figure 1.

(3-4) At the end the girls finish in one line, while the boys dance across and stop about six steps from the girls in another line, so that boys and girls stand opposite each other.

B. (5-6) Girls face about to the left with their backs toward the boys, and the boys dance up to them with six hop steps.

(7-8) The boys lay their hands on the girls' shoulders and peep at them first over their left shoulders and then over the right shoulders, while the girls look away from the boys.

(9-10) Then the boys dance back to their places with six hop steps.

(11-12) There the boys dance hop steps in place, while the girls (after facing about to the right toward the boys) do the same.

C. (5-8) The same as Part B, except that now the girls look at the boys when they peep at them over their shoulders.

(9-10) After this the boys do not go backward, but dance around with their partners six hop steps to the left, and

(11-12) Six hop steps to the right.

Figure 4

A. (|: 1-4: |) The same as Part A of Figure 3.

B and C. (|: 5-12: |) The same as Parts B and C of Figure 3, with the difference that boys turn their backs to girls and the girls dance forward to peep over the boys' shoulders.

# SAPPO



## SAPPO

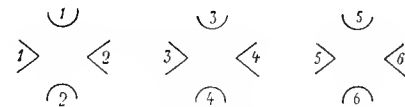
**Dancers.** A number divisible by four.

**Steps.** Walking, running, heel and toe, and Jig steps.

(Heel and Toe Step is executed in the following manner: The dancers turn to the left and hop eight times on the left feet, at the same time touching the heels and toes of the right feet forward alternately four times. Then with a hop they face to the right, and while hopping on the right feet make the same heel and toe step forward with the left feet.)

**Figure 1**

**Position.** Two couples form a ring as indicated in Diagram I.



**Diagram I**

**A.** (1-4) All face toward the left and execute the heel and toe step as described above.

**B.** (5-6) Then the girls clap hands and change places, passing each other to the left.

(7-8) Boys do the same.

**C.** (5-8) Repeat Part B, and at the end the boys place themselves in position for the following figure.

(This figure is usually repeated.)



# PEEK-A-BOO

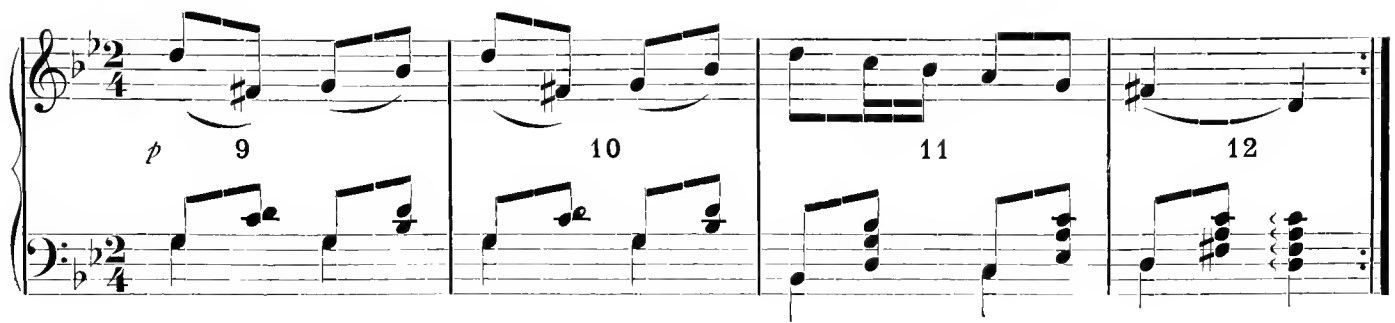


Figure 2

## " PEEK-A-BOO "

**Position.** Dancers stand as indicated in Diagram II.



Diagram II

The one in front places the hands on hips, and the one behind places hands on the front one's shoulders.

(9) The one behind peeps, from over the front one's left shoulder, at the rear dancer of the opposite couple, shading the eyes with the left hand.

(10) Then do the same over the right shoulder.

(11-12 and 9-12) Repeat the same four times.

(13-16) Then the ones in front take one step to the left, and the back ones who have just been peeping at each other clap their hands, dance around with each other with the sun, and finish so that those who have just been standing in front now stand behind.

(|: 9-16: |) Repeat the whole Peek-a-boo Figure.

JIG  
*Vivace*

*f*

17 18 19 20

21 22 23 24

25 26 27 28

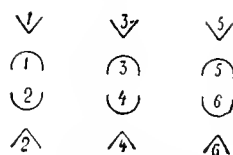
29 30 31 32

1 2



**Figure 3**

**JIG**



**Diagram III**

**Position.** As indicated in Diagram III.

- A.** (17-19) Boys and girls, standing opposite each other, dance twelve Jig steps; then (20) Three ordinary steps with appels. (21-23) Again twelve Jig steps, and (24) Three ordinary steps with appels.

**B.** (25-32) The boys run around the girls to the left (see Diagram IV).



**Diagram IV**

When the boys come to (a) the girls run forward and go to the right past each other,



**Diagram V**

and to the left past the other boy (Diagram VI).



**Diagram VI**

Turn around to the right (Diagram VII),



**Diagram VII**

go to the left past the next one approaching (own partner) (Diagram VIII),



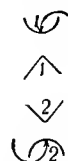
**Diagram VIII**

and to the right past the approaching girl (Diagram IX),



**Diagram IX**

and finish as indicated in Diagram X.



**Diagram X**

(17-32) The third Figure is repeated.

Sappo is often danced as a continuation of the Björkö Polka.

# HARVEST DANCE

## FIRST FIGURE

First Figure musical score, measures 1 through 12. The score is in treble and bass clefs, key of D major (two sharps), and common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The first measure (1) starts with a piano (*p*) dynamic. Measures 1-3 are marked with a first ending bracket. Measures 4-6 are marked with a second ending bracket. Measures 7-9 are marked with a third ending bracket. Measures 10-12 are marked with a fourth ending bracket. The piece concludes with a double bar line at the end of measure 12.

## SECOND FIGURE

Second Figure musical score, measures 13 through 16. The score is in treble and bass clefs, key of D major (two sharps), and common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The first measure (13) starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. Measures 13-16 are marked with a first ending bracket. The piece concludes with a double bar line at the end of measure 16.

17 18 19 20 *sfz* 20 *f*

21 22 23 24

25 26 27 28 28

THIRD FIGURE

*dolce* 29 30 *f* 31 32

33 34 35 36 *f*

## HARVEST DANCE

**Dancers.** Six couples.

**Steps.** Harvest and Rocking Steps.

**Harvest Step** is executed in the following manner: Dancers standing in couples beside each other go three short steps forward, beginning with the out-

side feet. On the third step they turn toward each other and drag the inside feet on the ground. Then begin with the inside feet, and on the third step turn with backs toward each other and drag the outside feet.



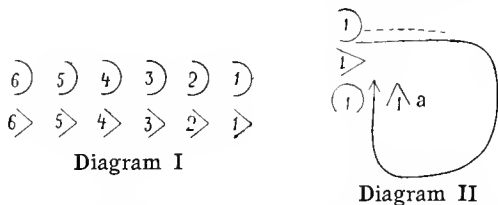
Harvest Dance

**Rocking Step** is danced in this manner: Left (right) foot is placed forward and outward, the right (left) is placed in front of the left (right). At the same time one rises on the toes and on the third count the heels sink, then the right (left) foot is placed forward, etc.

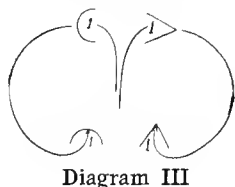
Figure 1

**Position.** Couples stand hand in hand after each other, the joined hands raised; each boy has a scythe on his left shoulder, each girl a rake on her right shoulder. (See Diagram I.)

(1-12) The dancers go twelve harvest steps forward until they arrive at A. (See Diagram II.)



Then continue with the same step, boys going around the room to the left, the girls to the right, the couples thus marching as indicated in Diagram III.



(1-12) Again they separate from each other and this time, when they meet, the boys change step so as to start the "winding march" with the right foot, and the dancers still dancing the "Harvest Step" wind in and out past each other as indicated in Diagram IV, the leaders beginning by passing each other to the left.

When they meet again the music begins again from the beginning.

(1-12) Repeat the winding march.

(1-12) After this all go down the centre in couples, then the dancers again cast off away from each other, go around, and finish in two parallel lines facing each other, the boys on one side of the room and the girls on the other side. (See Diagram V.)

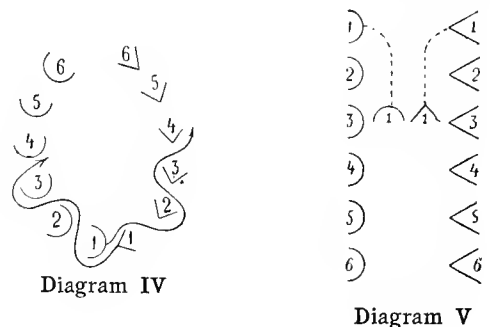


Figure 2

**Position.** Boys stand in harvesting position with their scythes, and the girls do the same with their rakes.

**A. (13-16)** While the girls stand still, the boys go forward four rocking steps, inclining the body in the opposite direction on each step and handling the scythes as if mowing. When the left foot begins the step the scythe is swung from right to left, and the reverse.

**(17-20)** Each boy places his scythe on his left shoulder and goes four rocking steps backward, stepping backward with one foot on the first part of each measure and across behind with the other foot on the second part.

**(13-20)** Now the boys stand still in their own places while the girls in the same manner go forward and back four rocking steps, during which they use the rakes.

**B. (13-20: |)** Repeat A.

**C. (21-28)** The dancers turn toward the leaders and, beginning with the left feet, go forward, winding in and out between each other with the rocking step, the leaders going past each other to the left.

**(21-28)** The "winding march" continues until one has gone twice through the other line and until the dancers return to the same position as at the beginning.

**Figure 3**

**A. (29-32)** The girls turn their backs toward the boys who, after turning to the right, advance four rocking steps to their partners.

**(33-34)** The boys peep at the girls over their left and right shoulders, at which the girls turn their heads away.

**(35-36)** Then the boys go backward to own places with four ordinary steps.

**(29-36)** Repeat the same, but this time the girls turn their heads so as to look at their partners, after which the boys remain in the girls' places and the girls go backward four steps.

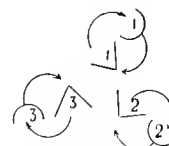
**B. (29-36: |)** The same as Part A, but this time the girls come forward and peep over the boys' shoulders, and after the second time neither one of them goes backward, but instead the girls wait beside the boys until the end of the strain.

**Figure 4**

Music begins from the beginning.

**A. (1-8)** The dancers go around the room to the right with harvest steps.

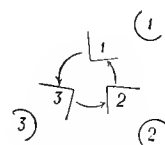
**B. (9-10)** Three couples arrange themselves as indicated in Diagram VI.



**Diagram VI**

In each couple partners reach their implements toward each other and with two harvest steps go once around each other with the sun.

**(11-12)** Then the girls of the three couples turn toward the middle, reach their rakes toward each other, and in the same manner go once around against the sun. (Diagram VII.)



**Diagram VII**

Now in the same manner each girl goes once around with the sun with the boy of the *next* couple, and then again against the sun with the girls.

**(5-8)** Then the same with the third boy and again with the girls.

**(9-12)** Couples dance out with the harvest step.

# GOSSIPING ULLA

## GOSSIPING ULLA

**Dancers.** Even number.

**Steps.** Walking step, and "toe and heel" step.

(**Toe and Heel Step** is executed thus: While turning to the left with a hop on the left foot, the tip of the right toe is placed diagonally forward on the ground, then one hops once again on the left foot, at the same time facing forward to the front and placing the right heel forward. The same is executed to the right, making the hops on the right foot and the toe and heel with the left foot.)

**Position.** The dancers stand in two lines facing each other, the girls in one line and the boys in the other. The lines are about four steps apart.

(1-8) All dance the toe and heel step in place, four times with each foot.

(9) Then the girls and boys advance two ordinary steps toward each other, beginning with the left feet.

(10) Hop on the third step; then, as they meet, partners step to the right with the right feet past each other,



Gossiping Ulla

(11-12) And facing each other walk backward Repeat the whole dance again.  
to each other's places. (In Uleåborg partners do not change places, but  
(13-16) Now partners change places again in the dance around with and against the sun.)  
same manner, returning to original positions.

### SJÄLASKUTTAN

## SJÄLASKUTTAN

**Dancers.** An even number.

**Steps.** Polka-mazurka, and galop steps.

**The Polka-Mazurka Step** is danced in the following manner: One foot takes a step forward, the other is brought up close behind it, whereupon the front leg is lifted from the ground and swung forward; then it is swung backward (though not past

the other leg), and at the same time a hop forward is made on the back leg.

In this dance the step is always begun with the outside foot.

**Position.** The dancers stand hand in hand in couples behind each other.



Sjalaskuttan

Figure 1

(1-3) All dance three polka-mazurka steps.

(4) Then one ordinary step with outside feet, and bringing the feet together with a hop, pause facing each other.

(5-7) Again three polka-mazurka steps, and

(8) One ordinary step with outside feet and turn away from each other, bringing the feet together with a hop.

(9) One polka-mazurka step.

(10) One ordinary step with inside feet and face each other with a hop.

(11-12) Then the same, turning away from each other on the hop.

(13-15) Three polka-mazurka steps.

(16) One ordinary step with inside feet, and turn facing each other with a hop.

In this manner they dance once around the room, repeating the figure as many times as the space allows.

Then the couples go down the middle of the hall and separate from each other, forming two lines (with about six steps' distance between the lines), the girls on one side and the boys on the other.

Figure 2

(1) The dancers go forward toward each other with three galop steps.

(2) Partners join hands (elbows held outward) and with galop steps dance once around with the sun.

(3-4) Then go backwards with three galop steps to own places, where they hop with feet together as long as it pleases the musician to repeat measure 4.

(5-8) Repeat the same.

(9-10) Four galop steps forward, and on the last note of the tenth measure make a hop with feet closed together, at the same time making an about face (the boys turning to the right and the girls to the left) so as to finish standing back to back.

(11-12) They stand still thus for one and a half measures, and on last note of twelfth measure they make a hop with feet together, facing about again, the boys turning to left and the girls to right.

(13-14) Then partners join hands and swing once around with the sun with galop step.

(15-16) Go backward to own places with four galop steps.

Repeat Figure 2 as before, only after meas. 14 partners stand facing each other till close of music; then repeat dance from beginning.



## STIGARE



## STIGARE

**Dancers.** An even number.

**Steps.** Hop and side steps.

**Position.** Dancers stand in one line, partners facing each other. The boys place their hands around the girls' waists, and the girls put their hands on the boys' shoulders.

**A.** (1-2) Couples take three side steps (the boys beginning with the left feet, and the girls with the right) directly to the side and then close the feet on the same side up to the others with a stamp.

(3-4) Repeat the same in the opposite direction.

**B.** (5) Then one side step in the same direction as at the beginning, and on the third count a stamp with the foot on that side.

(6) The same in the opposite direction.

(7-8) Then dance around in place with the sun with hop steps until the couples come to original positions.

(5-8) Then repeat Part B.

Repeat the whole dance.



Stigare

## CLAPPING DANCE

The musical score is for a piece titled "CLAPPING DANCE" in 2/4 time. It is written for piano, with a treble and bass staff. The score is divided into three systems. The first system contains measures 1 through 4, with a mezzo-forte (mf) dynamic marking at the beginning. The second system contains measures 5 through 10, with a forte (f) dynamic marking at the start of measure 9. The third system contains measures 11 through 16, with upward-pointing arrows above the notes in measures 11 and 12. The piece concludes with a double bar line at the end of measure 16.

## CLAPPING DANCE

**Dancers.** An even number.

**Steps.** Polka step.

**Position.** Couples stand hand in hand back of each other in a ring.

**A.** (1-8) Couples dance polka steps in place (boys beginning with the left feet, girls with the right), turning alternately toward and away from each other and swinging the inside hands alternately backward and forward.

(1-8) Then they dance the ordinary polka forward with ordinary dance grasp and finish facing each other, the boys on the inside of the ring.

**B.** (9) The boys, with hands on hips, bow to the

girls, while the girls, with hands on hips, courtesey to the boys.

(10) All clap hands three times.

(11-12) Repeat the same.

(13) Boys and girls strike each other's right palms and clap own hands once.

(14) Then strike left palms and clap own hands once.

(15) All turn once around against the sun.

(16) Stamp three times.

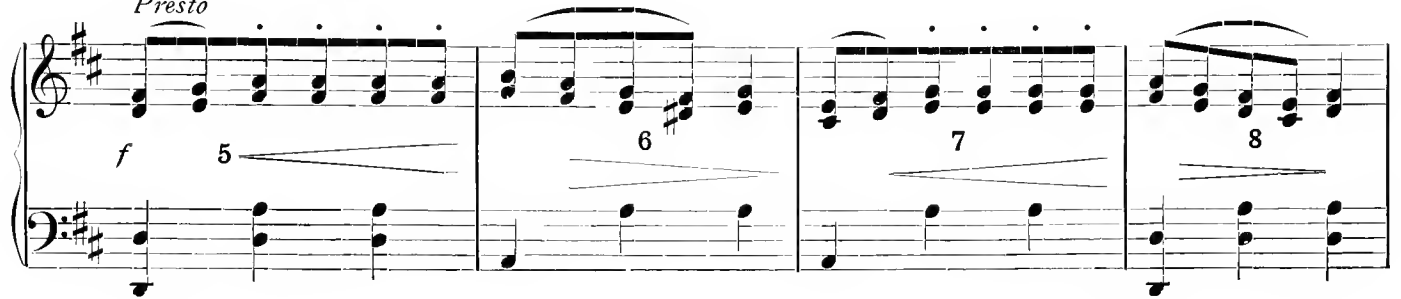
The dance is repeated again, each boy dancing with the girl of the couple behind him.

# TIPPAN®

*Largo*



*Presto*



## TIPPAN

**Dancers.** An even number.

**Steps.** Foot changing with hop.

**Position.** The dancers stand in couples beside each other in a ring, with hands joined and arms half bent.

**A.** (1) Partners half turn on the heels toward each other and bow to each other;

(2) Then, turning on the heels in the opposite direction, bow to the dancer on the other side.

(3-4 and 1-4) Repeat this four times.

**B.** (5-10) The boys draw their partners into

the ring in front of them, and both with hands on hips dance eighteen "foot changings" in time to the music.

(11-12) All clap hands once and then dance around with own partners.

Finish with the girl standing on the left side of her partner. Each boy now has as his partner the girl who has just been a partner of the next boy to the right.

The dance is now repeated with new partners.

# THE PRETTY SISTER-IN-LAW

Measures 1-3 of the piece. The key signature is B-flat major (two flats) and the time signature is 2/4. Measure 1 starts with a piano (p) dynamic. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment with chords.

Measures 4-8. The melody continues with eighth and quarter notes. Measure 5 introduces a new bass line with eighth notes. Measure 8 ends with a repeat sign and a fermata over the final note.

Measures 9-12. Measures 9 and 10 feature a repeat sign and a fermata over the final note of the melody. Measure 11 has a sharp sign (#) above the bass line. Measure 12 ends with a sharp sign (#) above the bass line.

Measures 13-16. Measure 13 has a sharp sign (#) above the bass line. Measure 14 has a sharp sign (#) above the bass line. Measure 15 has a sharp sign (#) above the bass line. Measure 16 ends with a repeat sign and a fermata over the final note.

Measures 17-20. The key signature changes to 3/8 time. Measure 17 starts with a piano (p) dynamic. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment with chords.



## THE PRETTY SISTER-IN-LAW

**Dancers.** A number divisible by four.

**Steps.** Walking and waltz steps, and *toe touching forward with hop*, that is, with a hop move the right (left) foot forward, turned out, with the in-step extended so that only the tip of the toe touches the ground.

**Position.** The dancers stand in couples, side by side in two opposite lines, partners hand in hand; the two lines about eight steps apart.

**A. (1-2)** All go forward four steps, beginning with the left feet,

**(3-4)** And back four steps.



The Pretty Sister-in-law

**(5-8)** Opposite couples change places with eight steps, passing each other to the right, the girls going in front of the boys. Finish in opposite places with the girls on the right of their partners.

**(1-8)** Couples execute the figure again in the same manner, returning to own places.

**B. (9-12)** Dancers make "toe touching forward with hop" eight times, beginning with the left feet.

**(13-16)** Then couples change places with eight

steps, the girls going between the opposite couple, and finish with the girls standing on the right of the boys.

**(9-16)** Toe touching again, and couples return to own places in the same manner as described above.

**C. (17-24)** All waltz in couples once around the room against the sun.

After this the dance may be repeated from the beginning.

# THE ÅLAND GIRL

The musical score is written for piano in 2/4 time, featuring a treble and bass staff. It consists of 16 numbered measures. The first measure is marked *mf*. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat). The score is divided into three systems: measures 1-5, 6-10, and 11-16.

## THE ÅLAND GIRL

**Dancers.** An even number.

**Steps.** Foot changing with hop, and polka step.

**Position.** Dancers stand in a ring in couples, partners facing each other with hands on hips.

(1) With a hop all place the left feet forward.

(2) With another hop they change feet.

(3-4) In the same manner they make three quick

foot changes.

(5-8) Repeat the same, but begin this time with the right feet placed forward.

(9-16) Then in dance position couples dance polka, turning with the sun, while at the same time the ring revolves against the sun.

The dance is repeated from the beginning.



The Åland Girl

# RIGHT HAND (A)

# RIGHT HAND (A)

**Dancers.** An even number, preferably eight couples.

**Step.** Walking step.

**Position.** Dancers stand hand in hand beside each other in a ring.

**A.** (1-8) All take sixteen brisk steps to the left and

(1-8) sixteen to the right.

**B.** (9-16) Releasing hands, the boys face to the

right, the girls to the left, give right hands to each other, and go forward executing the chain until they come to own partners, when keeping hold of hands they go once around each other and

(9-16) return over the same track, executing chain in the same manner.

When partners meet each other again, the whole dance is repeated again from the beginning.

# RIGHT HAND (B)

The musical score is written for piano in 2/4 time. It consists of three systems of staves, each with a treble and bass clef. The first system contains measures 1 through 5, the second system contains measures 6 through 10, and the third system contains measures 11 through 16. Each measure is numbered in the center. The notation includes various note values, rests, and dynamic markings such as accents (>) and slurs. The key signature has one sharp (F#).

## RIGHT HAND (B)

**Dancers.** Four couples in each set.

**Step.** Walking step.

**Position.** Couples stand arranged in a square about eight steps apart.

**A.** (1-2) Couples 1 and 3 change places with four steps, the girls going between the opposite

(3-4) Couples 2 and 4 immediately do the same.



Right Hand B



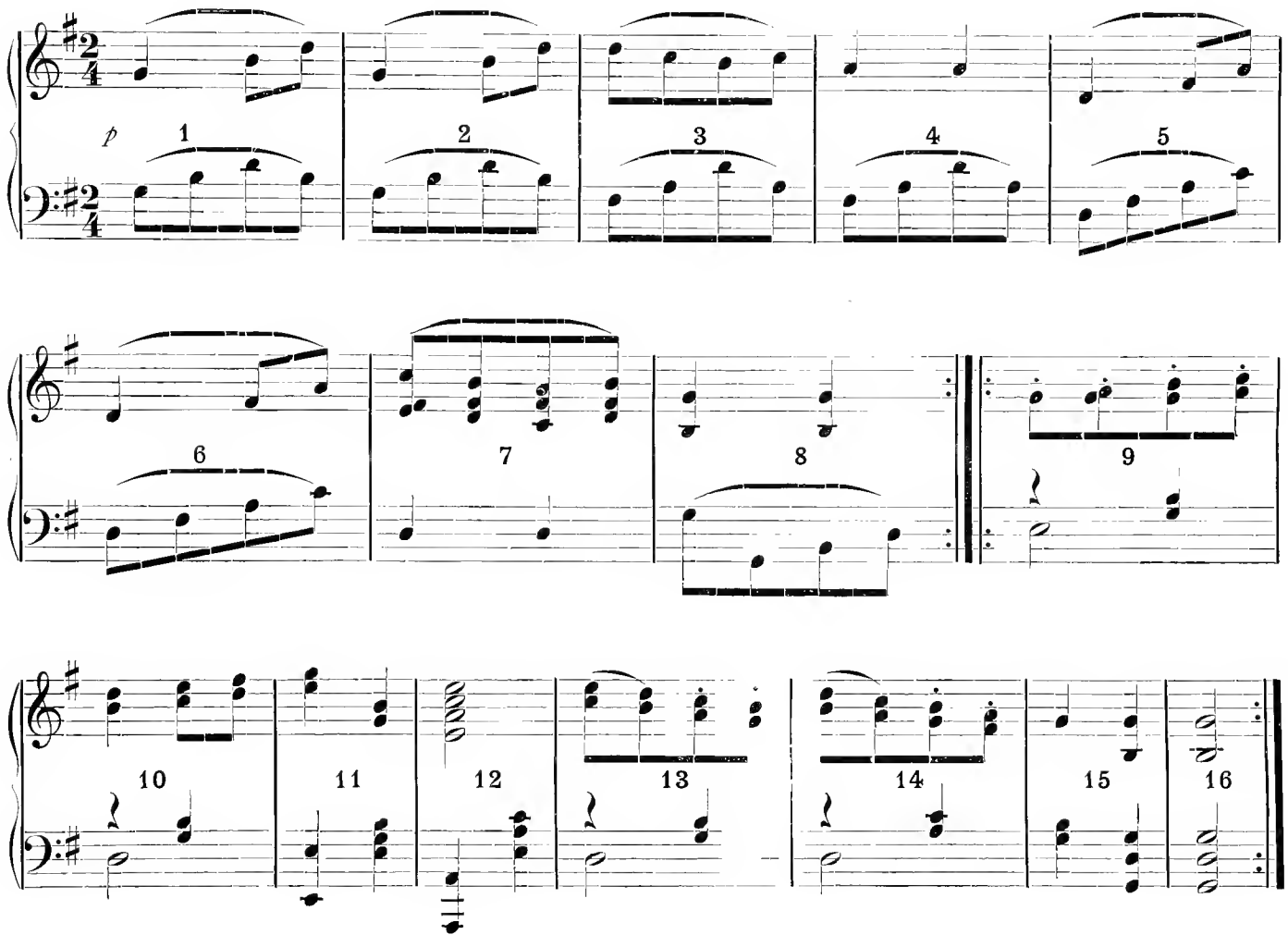
(5-8) In the same manner couples return to their own places.

**B. (9-16)** Partners all face each other, give right hands to each other and go forward executing chain until partners meet, when, still holding hands, they go once around each other and

(9-16) Return over the same track, executing the chain in the same manner.

When partners meet each other again, the dance is repeated, and this time the second and fourth couples change places first.

## TANTOLI



## TANTOLI

**Dancers.** An even number.

**Steps.** Hop, side, and schottische steps.

**Position.** Dancers in ordinary dance position stand in couples back of each other in a ring facing against the sun.

**Figure 1**

**A. (1-2)** Couples dance two hop steps forward, beginning with the outside feet.

(3-4) With two hop steps they dance once around with the sun,

(5-8) and (1-8) Repeat the same four times.

**B. (9-12)** Take one schottische step forward,

beginning with outside feet, then the same backward, beginning with inside feet.

(13-16) Dance around with four hop steps.

(9-16) Repeat the same.

**Figure 2**

**A. (1-4)** All take four side steps against the sun, the boys beginning with the left feet, the girls with the right.

(5-8) The same in the opposite direction.

(1-8) Repeat the same.

**B. (1-9-16: |)** The same as Part B of Figure 1.

## NET-DRAGGING

*Andantino*

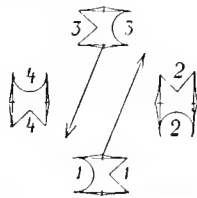
## NET-DRAGGING

**Dancers.** Four couples in each set.

**Steps.** Galop step and walking step.

**Position.** Couples stand arranged in a square about six steps apart from each other. Girls and boys face each other and join hands.

**A.** (1-2) Couples 1 and 3 change places with six galop steps in the direction of the arrow, as indicated in the Diagram.



(3-4) Then Couples 2 and 4 change places in the same manner.

(5-6) Couples 1 and 3 again change places,

(7-8) And immediately afterwards couples two and four do the same. The people call this dancing "with long rope."

**B.** (9-12) All release hands, and each boy with ordinary step dances once around with the sun with the girl who stands on his left side, and each girl with the boy who stands on her right side.

(9-12) Then all dance once around against the sun with own partners.

The dance is then repeated from the beginning.



Net-Dragging

## MARTIN WAPPU



## MARTIN WAPPU

### MARTIN WAPPU (1)

**Dancers.** An even number.

**Steps.** Schottische step, and foot changing with hop.

**Position.** Dancers stand in a double ring facing each other in couples, the boys forming the outer ring facing inward and the girls the inner ring facing outward, with hands on hips.

**A. (1-4)** Dancers all take right arm hook with partners and dance around four schottische steps with the sun.

**(1-4)** Then take left arm hook and dance around in the same manner against the sun.

**B. (5-7)** The dancers with a hop place the left toe forward on the ground and then change feet five times, hopping six times in all.

**(8)** All stamp three times.

**(9-12)** Repeat the same.

At the end all take a step to the right, and repeat

the dance with a new partner.

### MARTIN WAPPU (2)

**Dancers.** Four in each set.

**Steps.** Foot changing with hop, hopping with feet closed together (which is not necessary to explain), and walking step.

**Position.** The dancers stand in a square facing the centre, about three steps apart from each other, with hands on hips.

**A. (1)** All dance two "foot changes" with hops in place.

**(2)** Then three quick hops backward with feet closed together.

**(3-4 and 1-4)** Repeat this three times.

**B. (5-12)** Dancers join hands in a ring and dance eight steps around with the sun and eight against the sun.

The dance is repeated from the beginning.

# THE OLD ONE FROM LAUCKA

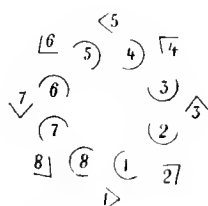


## THE OLD ONE FROM LAUCKA

**Dancers.** An even number.

**Step.** Walking step.

**Position.** Couples stand after each other in a ring facing against the sun; then the boys about face and take one step backward so as to stand as indicated in diagram.



**A.** (1-2) The dancers walk three steps, beginning with the right feet (boys inside the ring and girls on the outside), and on the fourth count place the left feet beside the right.

(3-4) Then about face to the left, walk three steps in the opposite direction, and on the fourth count bring feet together.

(1-4) When they come to each other they about face to the right, and in the same manner walk three steps away from each other again, and, after facing about to the left, three steps toward each other.

**B.** (5-8) Now couples dance around in place with the sun with eight steps.



The Old One from Laucka

(5-8) Then dance around in the same manner against the sun. The dance is repeated again from the beginning, all taking one step forward first so as to have the next one as a partner.

The dance is continued thus until each reaches his own partner again, whereupon all about face, take a step backward and dance as described above, continuing until each reaches his own partner again, when the dance is concluded.

The Old One from Laucka is danced in St. Mickel in the following manner:

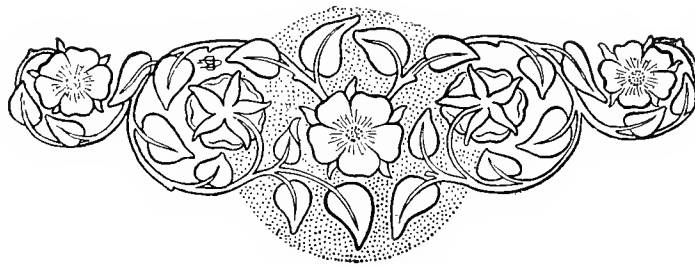
(|: 1-4: |: 5-8: |) Couples stand side by side in a ring and all, joining hands, walk sixteen steps with and against the sun.

(1-4) Then couples face each other and dance past each other to the right, at the same time giving left hands to each as they go by, and

(1-4) Dance back in the same manner.

(|: 5-8: |) Then, beginning with the left hand, they execute the chain once around the ring, until all come to original positions.

(|: 1-4: |: 5-8: |) Finish with all dancing around first with own partner with the sun, and then in turn with every approaching girl (or boy), turning alternately against and with the sun. In this way the boys move around the ring against and the girls with the sun. When the dancers reach their own partners again the dance is finished.



# HOLLOLA POLKA (I)

Measures 1-4 of the first system. The music is in 3/4 time, marked *f* (forte). The right hand features eighth-note patterns and beamed sixteenth notes, while the left hand provides a steady bass accompaniment. Measure numbers 1, 2, 3, and 4 are indicated below the staff.

Measures 5-8 of the first system. The musical patterns continue, with measure 8 ending with a fermata. Measure numbers 5, 6, 7, and 8 are indicated below the staff.

Measures 9-12 of the first system. The right hand continues with rhythmic patterns, and the left hand maintains the bass line. Measure numbers 9, 10, 11, and 12 are indicated below the staff.

Measures 13-16 of the first system. The musical notation shows a continuation of the polka's rhythmic drive. Measure numbers 13, 14, 15, and 16 are indicated below the staff.

Measures 17-20 of the first system. The piece concludes with measure 20, which features a final cadence. Measure numbers 17, 18, 19, and 20 are indicated below the staff.

# HOLLOLA POLKA (1)

**Dancers.** Nine people in each set, either three boys and six girls, or the reverse.

**Steps.** Running, hop and galop steps.

**Position.** Dancers stand in three parallel lines, the two outer lines facing each other and the middle line facing toward line one with a distance of six short steps between lines. In each line a boy stands with a girl on either side of him. These three stand hand in hand with outside hand on hips.

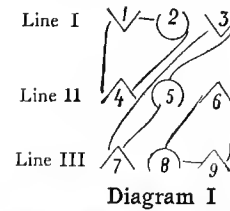
**Figure 1**

**A. (1-2)** Lines I and II, beginning with the right feet, run three steps toward each other and immediately three steps back.

**(3-4)** Repeat the same, and on the last step backward Line II releases hands, faces about quickly to the left and joins hands again.

**(5-8)** In the same manner Lines II and III dance together, and on the last count Line II again faces about to the left so that it finishes standing facing Line I.

**B. (9-12)** Dancers 5 and 3 (see Diagram I) now



Hollola Polka

figuré with each other and back.

**(13-16)** Dancers 5 and 7 do likewise.

**(17-20)** Then Dancers 5, 3 and 7, 1, 2 and 4, and 6, 8 and 9, form three separate rings (as indicated in diagram), and dance once around with the sun with hop step.

**Figure 2**

**A. (1-8)** The same as Part A of Figure 1.

**B. (9-16)** The same as in Part B of Figure 1, but this time dancer number 1 dances with numbers 1 and 9.

**(17-20)** Then numbers 5, 1 and 9, 2, 3 and 6, and 4, 7 and 8, form three separate rings and dance once around.

**Figure 3**

**A. (1-8)** The same as Part A of Figure 1.

**B. (9-16)** Dancer number 2 now dances with

numbers 1 and 3, number 5 dances with 4 and 6, and number 8 with 7 and 9.

**(17-20)** Then each line forms a ring of its own and dances once around.

**Figure 4**

**A. (1-8)** The same as Part A of Figure 1.

**B. (9-16)** The same as Part B of Figure 1, except that number 5 executes the figure with dancers 2 and 8.

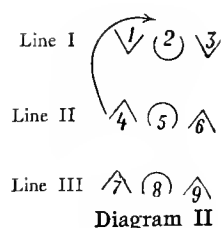
**(17-20)** Then these three form a ring and dance around with the sun, while all the other dancers form a ring around them and dance around against the sun.

\* \* \*

The dance may end here, but if one wishes to continue, it can be done in the following manner:

They dance as in Part A of Figure 1, except that Line II executes the figure first with Line III, and then once with Line I, after which Line II dances with galop steps in the direction of the arrow (see Diagram II) to Line I's place, while Line I takes Line II's former position. Then the music starts again from the beginning, and Line I dances as described in Part A of Figure 1, but always first with Line III and the dancers in that line; when

all the figures have been gone through, Lines I and III change places in the manner above described, etc.



## OLD MAID



## OLD MAID

**Dancers.** An even number.

**Steps.** Polka and galop steps.

**Position.** Dancers stand in couples in ordinary dance position, behind each other in a ring facing against the sun.

**A.** (|: 1-4: |) Couples dance eight polka steps with the sun and eight against the sun, at the same time moving around the circle against the sun. (In some localities the waltz is danced instead of the polka.)

**B.** (5-6) After this the couples go toward the centre of the ring with four side steps (boys beginning with the left foot, girls with the right), and at each step the boys raise their feet quite high. (As they go in towards the centre the girls resist, while the boys draw them toward the centre.)

(7-8) Then they dance back to places with seven quick galop steps.

**B.** (5-8) Repeat the same.

The dance is repeated again.



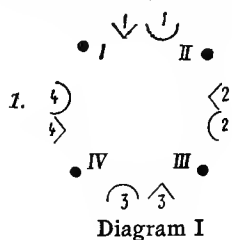
## POST DANCE

## POST DANCE

**Dancers.** 12 persons, preferably 4 girls and 8 boys.

**Steps.** Polka step and walking step.

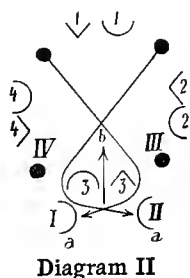
**Position.** Couples, with the girls on the boys' right sides, stand arranged in a square about six steps apart, and between each two couples stands a person, "The Post." (See Diagram I.)



Sometimes the hands are placed on the hips.

**A.** (1-4) Turning toward each other, Posts I and II dance eight polka steps in place, beginning with the left foot.

**B.** (5-8) Then they walk six steps diagonally forward in the direction of the arrow (see Diagram II),



go around Couple 3 with backs turned toward them, and halt at A (see Diagram II) with a slight bow to each other. During this time Couple 3 have moved forward to B (see Diagram II).

(9-12) In the same manner Posts I and II return to their own places, and Couple 3 go to their original position.

(5-12) Repeat the same.

**C.** (13-15) Posts I and II now go to Couple 3 and joining hands (Post I with the boy and Post II with the girl), dance around with the sun with Polka steps.

(16-18) Then they dance around in the same manner against the sun.

(13-15) After this Posts I and II dance around with each other with the sun, Couple 3 doing the same.

(16-18) The same against the sun, after which all return to their original positions.

The dance is repeated from the beginning, and this time Posts II and III dance opposite each other and with Couple 4.

The next time, Posts III and IV dance with Couple 1, and the time after that Posts IV and I dance with Couple 2. This finishes the dance.

# RÄISÄLÄ SAPPO

*Vivace*

mf 1 2 3 4 5

6 7 8 9 10

11 12 13 14 15 16

*f*

# RÄISÄLÄ SAPPO

**Dancers.** Four couples in each set.

**Step.** Quick walking step.

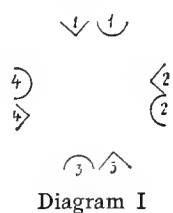
**Position.** The dancers stand beside each other in couples in a ring, hand in hand, the girls on the right of the boys, Couples 1 and 3 the long way of the room and Couples 2 and 4 the other way across.

**Figure 1**

**A. (1-8)** The dancers go in a ring sixteen steps with the sun and

(1-6) Fourteen steps against the sun.

(7-8) Then they take the starting position, as shown in Diagram I.



The boys take the girls' right hands in their left and the girls' left in their right.

**B. (9-10)** Couples 1 and 3 go four steps toward each other, and while doing this the girls go over to the left of the boys.

(11-12) Then they go back four steps and the girls go over in the same manner to original places.

(13-16) Repeat the same.

(This is called "Along the Room.")

(9-16) Couples 2 and 4 go two steps forward and back in the same manner.

(This is called "Across the Room.")

**C. "Girls' Journey."**

(1-8) Partners turn toward each other and take each other's right hands. The girls go forward with the sun in a ring, giving the left hand to the next boy and right hand to the boy after that, etc., till they come to their own partners (who have all

that time stood still in their places) and go once around own partners.

(1-8) Then they return over the same path in the same manner, giving hands as they meet the boys, until they again reach their own partners, on whose right sides they place themselves.

**D.** (|: 9-16: |) The same as Part B.

### Figure 2

**A.** (1-4) While the girls stand still in their places, the boys go toward the centre, each gives right hand across to opposite boy, this forming a cross, and go around eight steps with the sun.

(5-8) Then they face about to the right, give left hands to each other, go around eight steps against the sun, and finish in original positions.

(1-8) The girls then do the same.

**B.** (|: 9-16: |) The same as Part B of Figure 1.

**C.** (|: 1-8: |) The same as Part C of Figure 1.

**D.** (|: 9-16: |) The same as Part D of Figure 1.

### Figure 3

**A.** (|: 1-8: |) The same as Part A of Figure 2, except that the boys now form the cross with double hand grasp.

**B, C, D.** (|: 9-16: |) and (|: 1-16: |) The same as Parts B, C, and D of Figure 1.

### Figure 4

**A.** (1-8) Boys go toward the centre and march around in a ring eight steps with the sun, and eight against the sun.

(1-8) Girls do the same.

**B, C, D.** (|: 9-16: |) and (|: 1-16: |) The same as Parts B, C, and D of Figure 1.

### Figure 5

**A.** (1-4) 1st and 3rd boys go to the opposite girls, with whom they dance once around with right arm hook.

(5-8) Then the 1st boy goes to the girl of the couple on his left and dances around with her with right arm hook while the 3rd boy does the same with the girl of the couple on his left; then each swings own partner with left arm hook.

(1-8) 2nd and 4th boys dance with the girls in the same manner.

**B, C, D.** (|: 9-16: |) and (|: 1-16: |) The same as Parts B, C, and D of Figure 1.

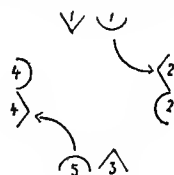


Diagram II

### Figure 6

The same as Figure 5, except that in Part A the boys stand still in their places while the girls dance around in the centre with opposite boy with left arm hook, then with the boy to the right, and finally own partner with right arm hook.

(|: 1-8: |) When the 6th figure has been gone through, all dance sixteen steps around in a ring with the sun, and the same against the sun, which concludes the dance.

The dance can also be done with eight couples in the set, in which case the couples are arranged as shown in Diagram III.

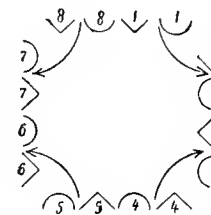


Diagram III

In part A of Figures 6 and 7 they dance first with the opposite couples and then with the side couples, as indicated in Diagram III.

In Kurkijoki, Sappo is danced as follows from the 5th Figure on:

### Figure 5

**A.** (1-8) Couples 1 and 2 dance around in a ring (Couples 3 and 4 doing the same) eight steps with, and against the sun.

(1-8) Couples 1 and 4 dance around in a ring (Couples 2 and 3 doing the same) in the same manner.

**B, C and D.** (|: 9-16: |) and (|: 1-16: |) The same as Parts B, C and D of Figure 1.

### Figure 6

**A.** (1-8) 1st and 3d boys go to the opposite girls, with whom they take right arm hook and dance once around with the sun. Then the 1st boy goes to the 2d girl and the 3d boy to the 4th girl, and dance once around against the sun with them.

(1-8) 2d and 4th boys dance in the same manner with the opposite girl and the girl to the left.

**B, C and D.** (|: 9-16: |) and (|: 1-16: |) The same as Parts B, C and D of Figure 1.

### Figure 7

The same as Figure 6, except that in Part A the girls dance around with the opposite boy and the boy standing on their right sides.

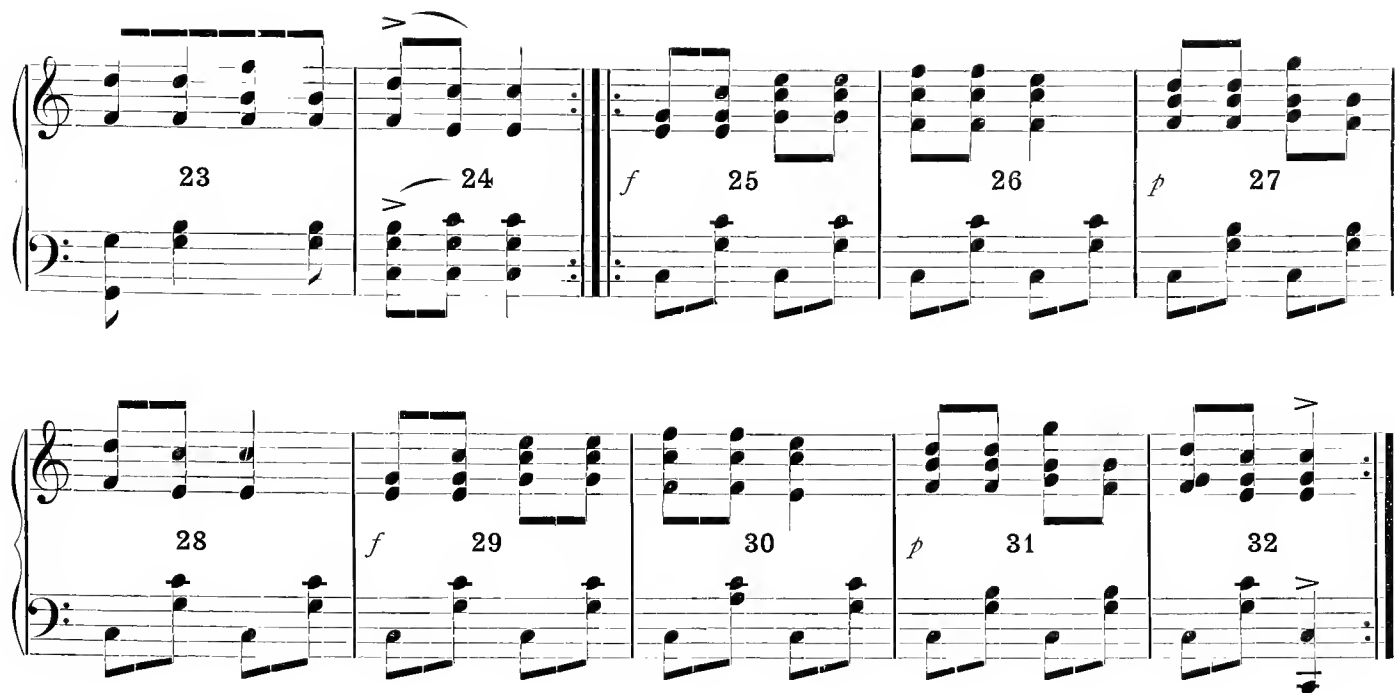
# SAW QUADRILLE

## FIRST FIGURE

First Figure musical notation, measures 1 through 8. The piece is in 3/4 time. Measures 1-4 are marked with a piano (*p*) dynamic. Measures 5-8 show a key signature change to one sharp (F#) and a time signature change to 4/4. Measures 7 and 8 include crescendo and decrescendo hairpins.

## SECOND FIGURE

Second Figure musical notation, measures 9 through 22. The piece is in 2/4 time. Measures 9-12 are marked with a mezzo-forte (*mf*) dynamic. Measures 13-16 are marked with a piano (*p*) dynamic. Measures 17-22 are marked with a forte (*f*) dynamic. Measure 20 includes an accent (>) and a crescendo hairpin.



## SAW QUADRILLE

**Dancers.** Four or more couples.

**Steps.** Walking step.

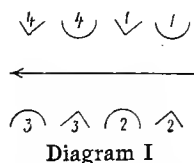
**Position.** Dancers stand in couples beside each other in two parallel lines, with about eight steps' distance between the lines, the girls to the right of the boys.

**Figure 1**

(1-3) The dancers go six steps to the side in the direction of the arrow (see Diagram I), and then three steps back.

(4-6) Repeat the same;

(7) Again three steps in the direction of the arrow:



(8) Then all lean in the same direction.

**Figure 2**

(9-10) The lines go four steps toward each other, and

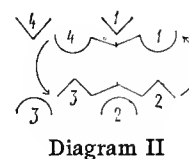
(11-12) Return four steps backward

(13-16) The couples standing opposite each other change places with eight steps, couples passing each other to the left.

(9-16) Then in the same manner they go back to their original places.

**Figure 3**

(17-20) 1st and 4th boys join hands (the 2d and 3d girls doing the same) and go to the right in the direction of the arrow (Diagram II)



to each other's places, where they halt with a slight bow to each other. All the girls are now standing in one row and all the boys in the other.

(20-24) Then they go back to their own places in the same manner.

(17-24) 2d and 3d boys and 1st and 4th girls go in the same manner to each other's places and return to their own places.

**Figure 4**

(25-28) All join hands with their opposites and dance around in couples eight steps with the sun.

(29-32) Then against the sun.

(25-28) In the same manner all join hands with their own partners and dance around first with the sun,

(29-32) Then against the sun.

The dance is repeated from the beginning.

# TEN PERSONS' POLKA

*Presto*

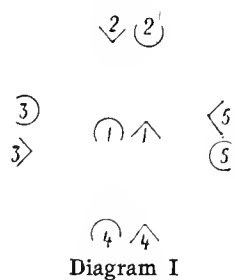
# TEN PERSONS' POLKA

**Dancers.** Ten in each set.

**Step.** Walking step.

**Position.** Four couples stand in a square about ten steps apart from each other, and one couple stands in the centre.

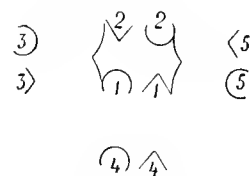
Each couple stands hand in hand. (See Diagram I.)



**Figure 1**

**A.** (1-2) Couple 1 go forward four steps, beginning with the left foot,

(3-4) Take Couple 2's free hands and bring them with them as they (Couple 1) go backward four steps. (See Diagram II.)



(5-6) Couple 1 go four steps forward and bring Couple 2 to their original position;

(7) Leave them there and retreat two steps.

(8) Then they (Couple 1) face about so as to finish standing in the middle facing Couple 4.

(1-8) Couple 1 now execute the figure just described, in the same manner, with Couple 4, but without the final turn.

**B. (|:9-16:|)** All release hands, and Couple 1 now go through Couple 4 as indicated in Diagram III. The girl goes first through the gate formed by them, and then to the left; the boy goes through the gate after her and then to the right.

Then they go to Couple 2 and there go through the gate in the same manner, the girl passing first and turning off to the left, then the boy turning off to the right.

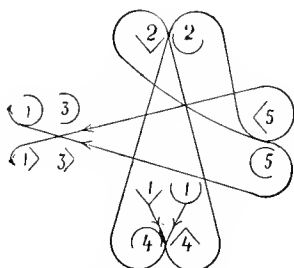


Diagram III

Then they go to the left to Couple 5, pass through the gate formed by that pair in the same manner as before, and at last go through Couple 3, crossing each other, about face, and finish in Couple 3's place while Couple 3 take their place in the middle.

Figure 2

**A. (|:1-8:|)** Couple 3 execute the figure with Couples 5 and 1 as described in Part A of Figure 1.

**B. (|:9-16:|)** Couple 3 then go (in the same manner as described in Part B of Figure 1) through the gates formed by Couples 1, 5, 4 and 2, and finish in 2nd Couple's place.

Figure 3

**A. (|:1-8:|)** Couple 2 execute the figure with Couples 4 and 3.

**B. (|:9-16:|)** Couple 2 go between Couples 3, 4, 1 and 5 and finish in 5th Couple's place.

Figure 4

**A. (|:1-8:|)** Couple 5 execute the figure with Couples 1 and 2.

**B. (|:9-16:|)** Couple 5 go between Couples 2, 1, 3 and 4, and remain in 4th Couple's place.

Figure 5

**A. (|:1-8:|)** Couple 4 execute the figure with Couples 3 and 5.

**B. (|:9-16:|)** Couple 4 go between Couples 5, 3, 2 and 1 and finish in 1st Couple's place, which brings Couple 1 into the middle; and here the dance is ordinarily concluded.

# ARM HOOK

The musical score for 'ARM HOOK' is written in 2/4 time. It consists of 20 measures, numbered 1 through 20. The first four measures (1-4) are marked with a piano (*p*) dynamic. Measures 5 through 12 are marked with a mezzo-forte (*mf*) dynamic. The score is divided into four systems of five measures each. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

# ARM HOOK

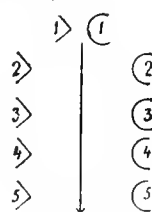
**Dancers.** An even number.

**Steps.** Galop, polka and walking steps.

**Position.** The dancers stand in two lines facing each other, the girls on one side and the boys on the other.

**Figure 1**

(1-4) Couple 1, in ordinary dance position, dance eight galop steps in the direction of the arrow as indicated in Diagram I,

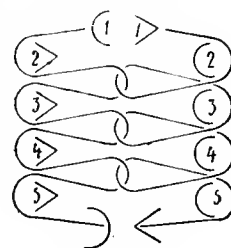


**Diagram I**

(1-4) and back again with the same number of steps.

**Figure 2**

(5-12) (Repeated as long as the figure lasts.) Couple 1 separate and wind in and out, the boy going around the girls, and the girl around the boys, and every other time going around own partner as indicated in Diagram II.

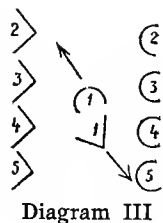


**Diagram II**



**Figure 3**

(13-20) Repeated as long as the figure lasts.) Now Couple 1 go to the centre between the lines, take right arm hook, and dance twice around with each other, then the boy goes to girl Number 2, while the girl goes to the man of the last couple (see Diagram III).



They take left arm hook with these and dance twice around. Then the 1st boy and the 1st girl come back to each other in the centre, take right arm hook, and dance twice around with each other. Now they take left arm hook with the boy and girl of the next couple and dance around with them, etc., until they have gone through the entire line in this manner, when they place themselves as the last couple and Couple 2 start the dance from the beginning.

This figure can be danced with polka step.

## LONG POLKA

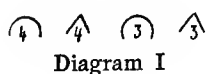
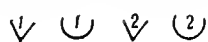
*Con brio*

## LONG POLKA

**Dancers.** Any number divisible by four.

**Step.** Walking step.

**Position.** Dancers stand in couples in two opposite lines, the girls on the boys' right sides, about six steps between the lines. (See Diagram I.)



(1-2) The lines advance toward each other and each couple forms a cross with the opposite couple, joining right hands with the thumb grasp (girl with girl and boy with boy) (see Diagram II),



Diagram II

and go once around with the sun; then return to their own places, where they bow to the opposite couple.

(3-4) Now the opposite couples change places (the girls going between the approaching couple), and turn so as to face each other with the girls standing on the boys' left sides.

(5-6) In the same manner they return to their own places. The dance is repeated from the beginning.

# LANES

*In Polka time*

## LANES

**Dancers.** Any number divisible by four, preferably eight.

**Steps.** Galop, polka and walking steps.

**Position.** The dancers stand in couples in two lines facing each other, the girls on the boys' right sides, the lines about four steps apart.

**A. (1-4)** All dance seven galop steps in the direction of the arrow (Diagram I).

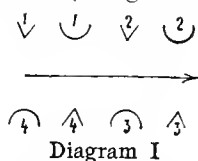


Diagram I

(1-4) Return with the same number of steps.

**B. (5-8)** Then four polka steps in place, beginning with the left foot.

(5-8) The lines now turn back to back and again dance four polka steps in place.

**C. (9-12)** The dancers again face about and each couple joins hands in a ring with the opposite couple, and dances around eight steps with the sun and eight steps against the sun. (See Diagram II.)

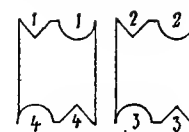


Diagram II

Couples ordinarily join hands in dancing around the ring, but the hand grasp may be omitted.

Part C may be danced with polka step.

The dance is repeated from the beginning.

# MIKAEL'S DAY

## MIKAEL'S DAY

**Dancers.** Four couples in each set.

**Steps.** Galop and walking step.

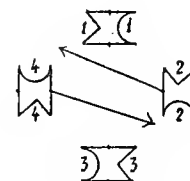
**Position.** The dancers stand in couples beside each other in a ring, the girls at the right of the boys. Girls and boys face each other and join hands.

(1-2) Couples 1 and 3 dance toward each other with four galop steps, and

(3-4) Back with the same number of steps.

(1-4) Repeat the same.

(5-8) Then they change places with eight galop steps, passing each other to the right in the direction of the arrow.



(5-8) They return in the same manner to original positions.

(9-12) All four couples now join hands and dance around in a ring eight steps with the sun.

(9-12) The same eight steps against the sun.

(1-12) Couples 2 and 4 execute the figure in the same manner.

Repeat the whole dance from the beginning.

## STAMPING DANCE



## STAMPING DANCE

### STAMPING DANCE (1)

**Dancers.** An even number.

**Step.** As follows: The heel of one foot (the right, for instance) is placed forward on the ground, then one rises on the toe of that same foot, then, with a hop the heel of the left foot is struck against the right foot so that the right foot is swung forward and the heel of it again placed forward on the ground; and so on.

**Position.** The dancers stand in couples facing each other, usually in a circle, the boys outside. Partners take hold of each other's upper arms.

(1-4:|) Placing the right foot on the ground first, partners dance around against the sun, with eight of the above-described steps.

(5-8:|) When the last part of the music is played, partners dance around with the sun, placing the left heel first on the ground.

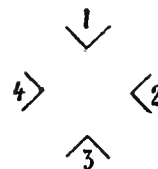
In this manner the dance can be continued as long as desired.

### STAMPING DANCE (2)

**Dancers.** Four in each set.

**Step.** Walking step.

**Position.** Dancers stand in a square facing the centre, with hands on hips.



**A. (1-4)** The dancers, standing in position, stamp eight times in place with the right heel and (1-4) Eight times with the left heel.

**B. (5-6)** Dancers 1 and 3 change places with four steps.

(7-8) Dancers 2 and 4 do the same.

(5-8) Then Dancers 1 and 3, and 2 and 4, return to their places in the same manner.

The dance is repeated again.

### STAMPING DANCE (3) OR POTATO PEELINGS

**Dancers.** An odd number.

**Step.** Polka step.

**Position.** Dancers stand in couples beside each other in a ring, or in two lines facing each other with a little distance between the couples. The one who is without a partner dances to any of the others, bows, joins hands with that one and dances to own place. The one who is now left without a partner dances in the same manner; and so on.

This is danced in Puumala, where it is called "Potato Peelings."

# PLOUGHMAN'S WALTZ

Musical score for "Ploughman's Waltz" in 3/4 time, key of D major. The score consists of 12 measures, grouped into four systems of three measures each. The first system (measures 1-3) begins with a piano (*p*) dynamic. The second system (measures 4-6) continues the melody. The third system (measures 7-9) features a crescendo leading into measure 8. The fourth system (measures 10-12) begins with a forte (*f*) dynamic and ends with a double bar line. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

# PLOUGHMAN'S WALTZ

**Dancers.** An even number.

**Steps.** Walking and hop steps.

**Position.** The dancers stand in couples (in ordinary dance position) behind each other in a ring facing the sun.

(1-8) Couples go forward slowly in a circle with sixteen weary steps with bending knees, beginning with the outside foot.

(9-12) Then with eight hop steps they dance around with the sun. The dance is repeated.

# KAKKUNASSI



# KAKKUNASSI

**Dancers.** An even number, at least four couples.

**Step.** Walking step.

**Position.** In couples beside each other in a ring, girls on the boys' right sides.

**A. (1-4)** Couple 1 dance around in place with eight steps.

(1-4) Then the girl goes to Couple 2 and dances with the girl of that couple.

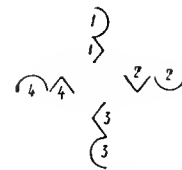
(5-8) Then she goes back to her own partner and dances around, while Couple 2 dance around at the same time.

(5-8) Girl Number 1 goes again to Couple 2 and dances around, this time with the boy of that couple.

(1-8) and (1-8) She returns to her own partner, and they dance around while Couple 2 dance around also at the same time. In the same manner girl Number 1 dances around with the girl and boy of Couple 3, and between times with her own partner, and so on, until she has danced with all the dancers.

When dancing around she always takes right

arm hook with own partner and left with the others.



**B. (1-4)** The dancers take the position indicated in the Diagram, and go forward hand in hand once around the circle until they come to their own places.

(5-8) Here they join hands and dance around eight steps with the sun and

(5-8) Eight against the sun.

The dance is repeated from the beginning, and this time boy Number 1 dances around with all the dancers and between them with his own partner.

The next time girl Number 2 does the same.

In this manner the dance continues until each one has danced thus with all the dancers, the music being continued as long as the dance lasts.

# SKINKOMPASSE



## SKINKOMPASSE

### I. SKINKOMPASSE

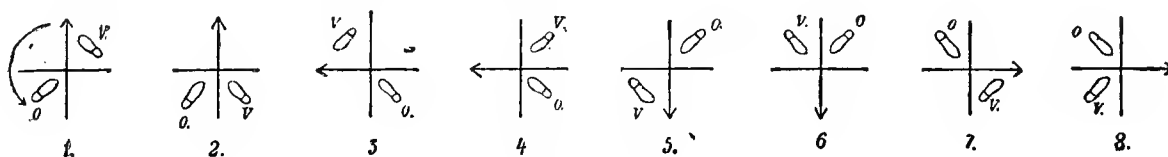
**Dancer.** One person.

A cross is drawn on the floor or two sticks are laid crossways. The dancer dances as indicated in Diagrams I to VIII, turning continually against the sun. The face is always turned in the direction indicated by the arrow, and the hands are either on the hips or assisting the body in keeping the balance.

During the dance one must, on the third count of the measure, put down the back foot one step in place. This step does not appear in the diagrams.

In Diagrams I, III, V and VII, the left leg is crossed in front of the right leg; in Diagrams II, IV, VI and VIII, the reverse.

Right foot is marked o, left foot v.



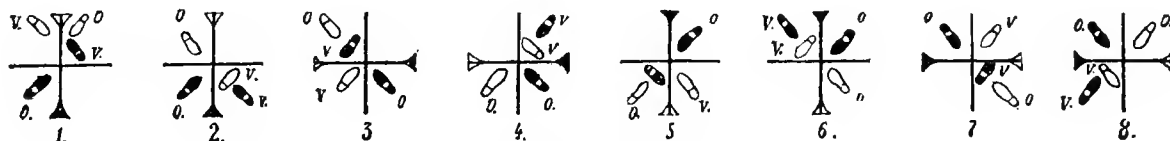
Diagrams I—VIII

### II. SKINKOMPASSE

**Dancers.** Two persons, who stand opposite each other, and take hold of each other's arms. The feet of one are shown in the Diagrams black, and those of the other white.

In diagrams I, III, V and VII the black one has the left leg crossed in front of the right, while the white is the reverse.

In Diagrams II, IV, VI and VIII the black one has the right leg in front of the left and the white one the reverse.



Diagrams I—VIII

# PLANE QUADRILLE

*Very briskly*

Measures 1-4 of the musical score. The key signature is one flat (B-flat) and the time signature is 2/4. Measure 1 starts with a forte (*f*) dynamic. Measures 1-4 are marked with numbers 1, 2, 3, and 4 respectively. The notation includes treble and bass staves with various musical symbols such as notes, rests, and slurs.

Measures 5-9 of the musical score. Measures 5-9 are marked with numbers 5, 6, 7, 8, and 9 respectively. The notation continues with treble and bass staves, featuring notes, rests, and slurs.

Measures 10-14 of the musical score. Measures 10-14 are marked with numbers 10, 11, 12, 13, and 14 respectively. Measure 13 includes a fermata over a chord. The notation continues with treble and bass staves, featuring notes, rests, and slurs.

Measures 15-19 of the musical score. Measures 15-19 are marked with numbers 15, 16, 17, 18, and 19 respectively. The notation continues with treble and bass staves, featuring notes, rests, and slurs.

Measures 20-24 of the musical score. Measures 20-24 are marked with numbers 20, 21, 22, 23, and 24 respectively. Measure 21 includes a fermata over a chord. The notation continues with treble and bass staves, featuring notes, rests, and slurs.





## PLANE QUADRILLE

**Dancers.** Any number of couples divisible by four.

**Step.** Walking step.

**Position.** Couples arranged in a square.

**A. (1-2)** Partners in Couples 1 and 3 face each other, join hands and "plane," that is, go four steps in the direction of the arrow (as indicated in Diagram I), the boys going forward, the girls backward.

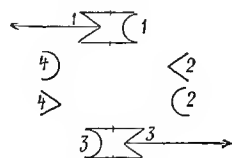


Diagram I

**(3-4)** Return to places.

**(5-8)** Repeat the same.

**B. (1-2)** Couples 1 and 3 face each other, partners releasing hands, and Couple 1 go four steps to Couple 3.

**(3-4)** Take hands with that couple as shown in Diagram II and lead them to their (Couple 1's) own place (a).

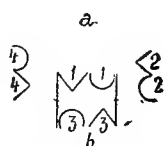


Diagram II

**(5-8)** All four dance around with the sun, and finish with the girl of the 1st Couple and the boy of the 3d Couple standing at A, while the boy of the 1st Couple and the girl of the 3d Couple go back to the 3d Couple's place. The girls are now standing on the boys' left sides.

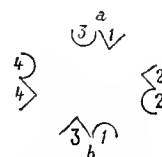


Diagram III

**C. (9-16)** Couples 1 and 3 go four steps toward each other, four steps backward, again toward each other, and then couples change places, the girls going between the opposite couple.

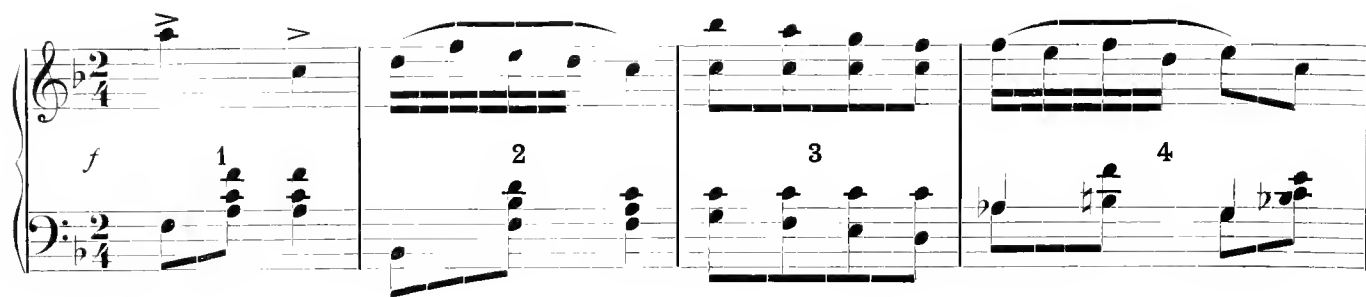
**(17-24)** Couples 1 and 3 go toward each other then back, and when they go toward each other again, boys exchange girls and then dance around with their own partners to original places.

**D. (25-32)** Couples 1 and 3 now change places again, the girls going between the opposite couple, and dance around with own partners in the other couple's place.

**(25-32)** Return in the same manner to their own places and dance around as before.

The dance is repeated, with Couples 2 and 4 executing it.

# ANGELIN



# ANGELIN

**Dancers.** An even number.

**Step.** Walking step.

**Position.** The dancers stand in two lines facing each other, the girls in one line, the boys in the other, the lines about four steps apart.

The couple at either end of the line stand hand in hand as shown in Diagram I.

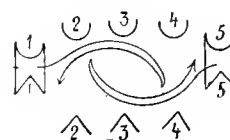


Diagram I

A. (1-4) Couples 1 and 5 dance sideward past each other with eight steps, without dancing around and without turning.

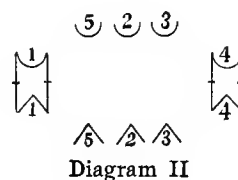
(5-8) Return to places as indicated in Diagram I.

(1-8) Repeat the same.

B. (9-12) Now Couple 1 go with eight steps to Couple 5.

(13-16) Couple 1 now dance in the opposite direction: Couple 5, also with eight steps, follow them and take Couple 1's original place, while the boy and girl of Couple 1 separate and fall back to their lines. (Diagram II.) Now the girl and boy of Couple 4 go forward, reach hands to each

other, and Couple 5 now dance with Couple 4 just as they did with Couple 1; after this Couple 4 follow Couple 5 past Couple 1, and then dance with Couple 3.



This is repeated until all couples have executed the figure.

## FAVORITES



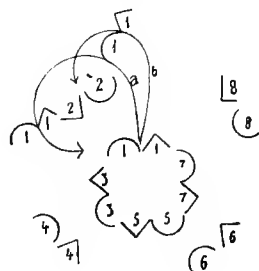
## FAVORITES

**Dancers.** An even number.

**Step.** Walking step.

**Position.** The dancers stand in couples in two rings one inside the other, the inner ring facing outward and the outer ring facing inward.

In each couple the girl stands on the boy's right side, with his arm around her waist and her left hand on his right shoulder, and their free hands on hips.



(1-4) Couple 1 go four steps toward Couple 2, then with the same number of steps swing once around against the sun (retaining the same dance grasp).

(1-4) Then four steps back and swing with the sun. In swinging around, the boys turn around in place while the girls make a larger circle.

(5-8) Couple 1 go with eight steps to the right past and around Couple 2 (in the direction of the arrow (see Diagram), and backward to their own place. At the same time Couple 2 go two steps forward.

(5-8) Couple 1 again go around Couple 2, but instead of returning to own place they finish in Couple 2's place, while Couple 2 dance toward Couple 3 as described above.

# EVERY BOY'S POLKA

TOE POLKA

## EVERY BOY'S POLKA

**Dancers.** An even number.

**Steps.** Walking and polka steps.

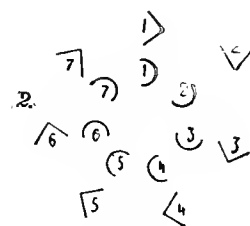
**Position.** The dancers stand in couples facing each other; the boys form an inside ring facing outward, the girls an outside ring facing inward. Hands on hips.

(1-4) All dance eight polka steps in place, beginning with the left foot.

(5-18) Then the girls face to the left and the boys to the right. The girls put their right hands across behind on the boys' right shoulders and the boys the left hands on the girls' left shoulders.

The couples go around the ring with the sun, twenty-four walking steps.

After this each girl goes forward one step so as to become the partner of the boy standing next in front, and the dance is repeated again from the beginning.



## BOWING DANCE

## BOWING DANCE

**Dancers.** Any number of couples divisible by four.

**Step.** Walking step.

**Position.** Couples stand arranged in a square, about six steps apart.

**A.** (1-3) Couples 1 and 3 face partners, join hands and "plane," that is, go six steps in one direction (Diagram I) and

(4-6) Six steps in the other direction.

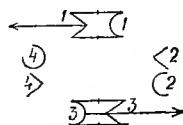


Diagram I

(1-6) Then facing toward the centre of the square, the same two couples change places, each girl going between the opposite couple. They then face about toward each other (without dancing around with partner) and go back to own places, each boy going between the opposite couple.

**B.** (7) Couples 1 and 3 again advance toward

each other three steps, beginning with the left foot.

(8) On the third step they bow slightly forward to the left and look intently at each other, the first boy looking at the second girl and the second boy at the first girl.

(9-10) Then each one turns facing the dancer of the side couple who stands nearest, and joining hands dance around with this one with the sun

(11-13) And against the sun (Diagram II).

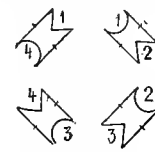


Diagram II

(7-8) All bow toward own partners.

(9-10) Partners join hands and dance around with the sun,

(11-13) And against the sun.

After this the dance is repeated by Couples 2 and 4.

## FREE CHOICE

The musical score for 'The Rose Tree' is presented in a two-staff format, with the treble staff on top and the bass staff on the bottom. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures, numbered 5, 6, 7, and 8. The melody is written in the treble staff, and the bass line is written in the bass staff. The melody consists of eighth and quarter notes, while the bass line consists of quarter and eighth notes. The score is written in a simple, clear style, suitable for a children's songbook.

A musical score for the song 'The Rose Tree'. It features a piano introduction and four numbered measures (9, 10, 11, 12, 13) for a vocal melody. The piano part is in G major, 2/4 time, and consists of a simple accompaniment. The vocal melody is in G major, 2/4 time, and consists of a simple melody. The score is written for a single voice and piano.

Measures 14-17 of the musical score for 'The Rose Tree'. The score is written for piano (p) and features a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat). The tempo is marked 'Allegretto'.

Measure 14: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2.

Measure 15: Treble clef has a quarter note C5, a quarter note B4, and a quarter note A4. Bass clef has a quarter note C3, a quarter note B2, and a quarter note A2.

Measure 16: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2.

Measure 17: Treble clef has a quarter note C5, a quarter note B4, and a quarter note A4. Bass clef has a quarter note C3, a quarter note B2, and a quarter note A2.

Measures 18-22 of the musical score for 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The melody in the treble staff includes a triplet of eighth notes in measure 20. The bass staff provides a simple harmonic accompaniment. The measures are numbered 18, 19, 20, 21, and 22.



### FREE CHOICE

**Dancers.** Any number of couples divisible by four.

**Steps.** Walking and polka step.

**Position.** Dancers stand arranged in a square at about eight steps' distance from each other.

**A. (1-4)** Head couples go four steps forward and four steps backward.

**(1-4)** Repeat the same.

**B. (5-16)** All of these dancers figuré forward and back with their opposites with polka steps.

**C. (17-19)** Then join hands with own partner

and dance around six steps with the sun, and (20-22) Six steps against the sun.

**D. (23-30)** All turn so that partners face each other, give right hands to partners and dance the chain once around. Then all dance around with own partners once with the sun and once against the sun.

The music is repeated as long as Part D continues. This depends upon the number of dancers.

Now the side couples start the dance from the beginning.

### WHITE AND NICE



### WHITE AND NICE

**Dancers.** An even number.

**Steps.** Foot changing with hop, and walking or polka steps.

**Position.** The dancers stand in couples facing each other, the boys forming an inside ring, facing outward; and the girls an outside ring, facing inward; hands on hips.

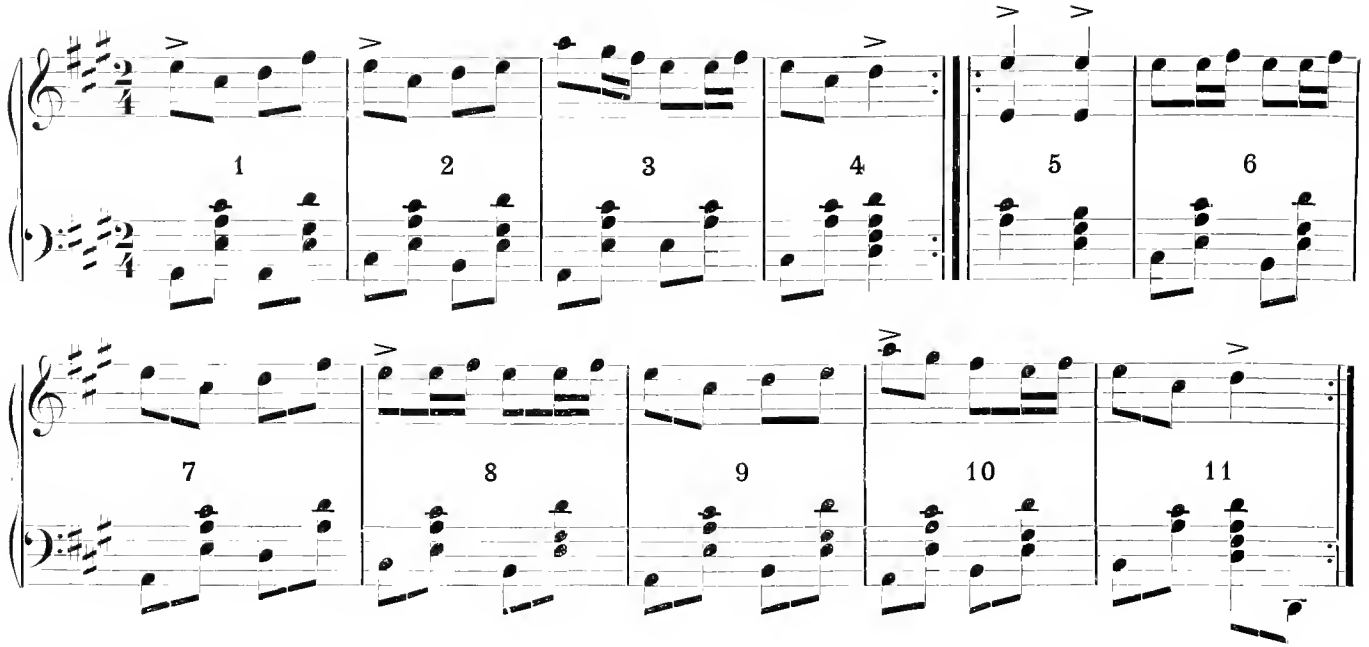
**(1-4)** The dancers, beginning with the right foot, dance foot changing with hop sixteen times.

**(5-8)** Then the couples join hands and dance round in place with eight steps; first with the sun, **(5-8)** Then against the sun; or

**(1-5-8)** Take right arm hook with each other and dance four polka steps with the sun, and four against the sun.

At the end all take one step to the right and repeat the dance with the new partner.

## THE OLD CARTMAN



## THE OLD CARTMAN

**Dancers.** Four couples in each set.

**Steps.** Walking step and "Carting Step," that is, place the right foot in front of the left and then stamp, first with the right then with the left, eight times with each foot in time to the music, without raising the heels from the ground.

**Position.** Couples stand arranged in a square about eight steps apart from each other.

**A.** (1-4) Couples 1 and 3 face to the left and go across to each other's places, the boy leading and the girl following, holding his hand.

(1-4) In the same manner they return to own places.

**B.** (5) Then partners turn their backs toward each other, placing hands on hips and prepare for "Carting Step."



The Old Cartman

(6-9) They do the "Carting Step" with each other,

(10-11) then dance around with the sun once with each other.

(5) Now all pause, facing own partner, and prepare for the "Carting Step" and

(6-9) do the "Carting Step" with each other.

(10-11) All dance around in couples with the sun.

**C.** (1: 1-4: |) The same as Part A, but this time couples two and four change places and return to own places as described in Part A.

**D.** (1: 5-11: |) The same as Part B.



## FINE HEMS



## FINE HEMS

**Dancers.** An even number.

**Step.** Polka step.

**Position.** Dancers stand in couples in dance position behind each other in a ring facing the sun.

### Figure 1

**A. (1-4)** Couples dance around four steps with the sun, at the same time moving around the ring against the sun.

**(5-8)** Then the boys dance forward four steps, during which the girls (who now dance in front of the boys) make two turns with the sun.

**B. (9-12)** Couples again dance around with four steps.

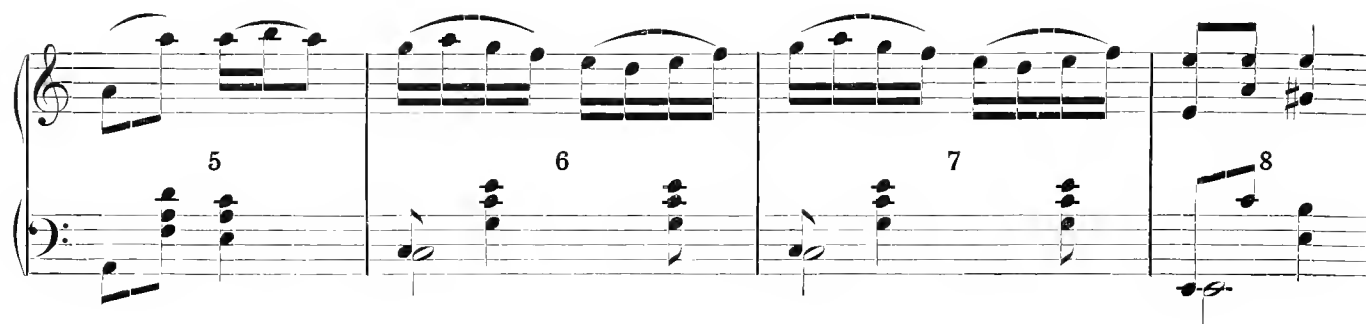
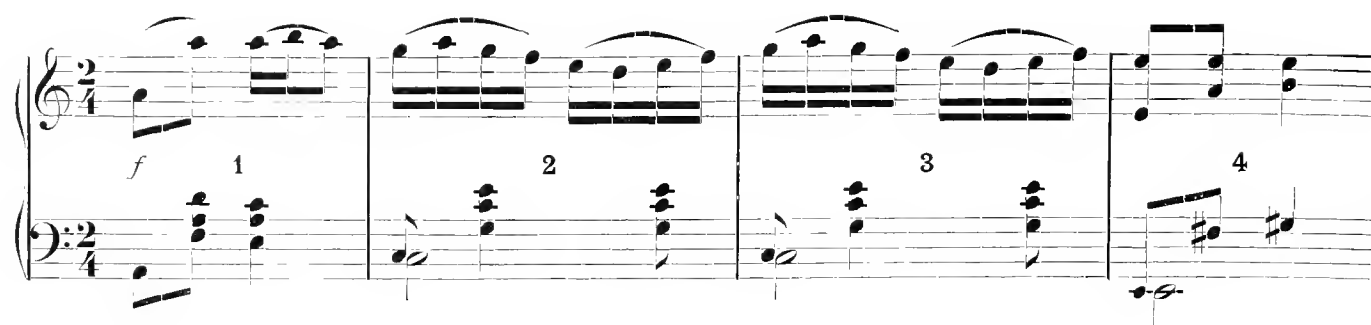
**(13-16)** Now the girls dance forward, while the boys make two turns with the sun in front of them.

### Figure 2

**A. (1-8)** The boys place themselves behind the girls and take hold of their arms, which are raised outward. Beginning with the left foot, both dance four steps forward in the ring against the sun, after which the boys continue forward with four steps while the girls, dancing in front of them, make two turns with the sun.

**B. (9-16)** The same as Part A, except that now the boys dance in front.

# SÄFBON



# SÄFBON

**Dancers.** A number divisible by four.

**Step.** Walking step.

**Position.** Dancers stand in couples in two lines facing each other, with about six steps between the lines.

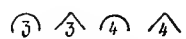
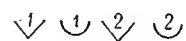


Diagram I

The dancers may also stand in a square with the side couples resting while the head couples dance, and the reverse.

(1-4) Boys go toward each other and with right hands grasp each other's right thumbs and dance once around with the sun.

(5-8) Then each goes to his own partner, takes

her with left thumb grasp, and dances once around against the sun.

(9-16) After this all four dance the English.

Now the dance is repeated, and this time the girls go toward each other, giving right hands to each other, etc.

## FAVORITES CHANGE

## FAVORITES CHANGE

**Dancers.** An even number.

**Steps.** Polka step and foot moving.

**Position.** The dancers stand in couples opposite each other in a ring and take hold of each other's shoulders.

(1) The girls move the left feet outward and the boys move the right feet forward. Then the feet are moved back.

(2) Now the boys move the right feet outward and the girls their left forward, after which the feet

are moved back.

(3-4) Repeat the same.

(1-4) In the same manner the girls move the right feet and the boys the left feet.

(5-8) After this they dance the polka with the sun, while moving around the circle against the sun. The dance is repeated again.

In Kirimaki the second figure only is danced, and is called there "The Kronoborger."

# CLAPPING QUADRILLE

Measures 1-4 of the Clapping Quadrille. The music is in 2/4 time with a key signature of one sharp (F#). Measure 1 starts with a piano (*p*) dynamic. The notation features a treble and bass staff with various rhythmic patterns and accents.

Measures 5-8 of the Clapping Quadrille. The notation continues with rhythmic patterns and accents in the treble and bass staves.

Measures 9-14 of the Clapping Quadrille. Measure 9 begins with a forte (*f*) dynamic. The notation includes various rhythmic patterns and accents.

Measures 15-19 of the Clapping Quadrille. Measure 17 starts with a forte (*f*) dynamic, and measure 18 starts with a fortissimo (*ff*) dynamic. The notation includes various rhythmic patterns and accents.

Measures 20-24 of the Clapping Quadrille. The notation continues with rhythmic patterns and accents in the treble and bass staves.

## CLAPPING QUADRILLE

**Dancers.** Any number of couples divisible by four.

**Steps.** Walking and polka steps.

**Position.** Dancers stand arranged in a square about eight steps from each other.

**A. (1-8)** Partners in Couples 1 and 3 face each other, join hands, and dance sideways (without dancing around or turning) eight steps past each other and back to places.

**B. (9-10)** Boys 1 and 3, beginning with the left foot, go four steps toward each other.

**(11)** On the fifth step they snap their fingers at each other (or strike their left hands together) and immediately face about to the right, turning on the ball of the left foot.

**(12-16)** Beginning with the right foot they go back to their own partners, with whom they join hands and dance twice around with the sun.

**(12-16)** Girls 1 and 3 now go toward each other, beginning with the right foot, and snap fingers at each other with the right hands; then facing about to the left they return to their partners, with whom they dance twice around against the sun.

**C. (17-20)** Boys 1 and 3, with four polka steps (beginning with the right foot), change places, passing each other to the left.

**(21-24)** They face about to the right and return in the same manner to their own places, where they dance with their partners once around with the sun.

**(17-24)** Now the girls do the same, beginning with the left foot, passing each other to the right; then they face about to the left and dance around with their partners against the sun.

The dance is repeated from the beginning, with Couples 2 and 4 dancing this time.

## THE ST. PETERSBURGER

The musical score for 'THE ST. PETERSBURGER' is written in 2/4 time and the key of D major (indicated by two sharps). It consists of 16 numbered measures arranged in three systems. The first system contains measures 1 through 5. The second system contains measures 6 through 10, with measure 9 marked with a mezzo-forte (*mf*) dynamic. The third system contains measures 11 through 16. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and specific articulations like accents and slurs. The bass line often provides harmonic support with chords and single notes.

## THE ST. PETERSBURGER

**Dancers.** An even number.

**Step.** Walking step.

**Position.** The dancers stand in couples beside each other in a ring.

**A. (1-4)** All face to the left and go around the ring after each other eight steps with the sun.

(5-8) Then they face about to the right and go eight steps against the sun.

**B. (9-12)** Each one turns so as to face the nearest dancer of the couple standing next, with whom they execute *figuré*, and then

(9-12) *Figuré* with own partner.

**C. (13-16)** Partners all face each other and join hands, while Couple 1 "stroll" once around in the ring against the sun and return to own place. (They do this without either dancing around or turning.) Then each couple in turn "strolls" once around in the ring against the sun, and the music is repeated as long as the figure continues.

When all have "strolled" around the ring, the dance is repeated again from the beginning.

### SMALL HERRINGS

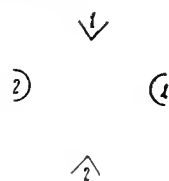


### SMALL HERRINGS

**Dancers.** Four in each set.

**Step.** Walking step.

**Position.** The dancers stand in a square, the boys facing each other, and the girls the same, as shown in the diagram.



(1-4) The dancers dance around in a ring, hand in hand, eight steps with the sun, and

(1-4) Eight steps against the sun.

(5-6) Then the girls change places, passing each other to the right.

7-8) Boys do the same.

(5-8) The girls change again, returning to their places; then the boys do the same.

The dance is repeated.

# NIKUNAKUA

The musical score for "NIKUNAKUA" is presented in four systems, each containing two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The first measure of the first system is marked *mf*. Measures are numbered 1 through 16. The notation includes various rhythmic values, accidentals, and dynamic markings such as accents (>) and slurs.

## NIKUNAKUA

**Dancers.** Any number of couples divisible by four.

**Step.** Polka step.

**Position.** Couples stand arranged in a square about six steps apart.

**A. (1-4)** Head couples advance toward the centre, beginning with the left feet, give right hands to each other so as to form a cross, and go four steps with the sun.

**(5-8)** Then they face about to the right, give

left hands to each other, and go four steps against the sun.

**B. (9-12)** Each one now takes right arm hook with the nearest dancer of the side couple, and dances four steps once around with that one.

**(13-16)** Then they take left arm hook with own partner, and dance around in the same manner.

The side couples now execute the dance from the beginning.

## PARIKKALA DANCE

*Moderato*

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15 16

## PARIKKALA DANCE

**Dancers.** An even number.

**Steps.** The boy's step is as follows:

While hopping in bent-knee position he thrusts his legs forward alternately, then outward alternately, twice for each measure.

The girls dance change step, making it very smooth and gliding.

**Position.** Boy and girl stand facing each other, about six steps apart, the girl with hands on hips, while the boy lets his hands swing free.

(1-8) The dancers start forward to the right and dance sixteen steps, as indicated by the arrow in Diagram I.

(9-16) Then when they meet the second time in this manner, they go to the right past each other, at the same time turning to the left (thus facing each other), and continue dancing back to the right, sixteen steps in all. (Diagram II.)



Diagram I



Diagram II

Then they again change places, continuing to dance in this same manner as long as they please.



# PALPANKILLI

The musical score for 'PALPANKILLI' consists of 16 measures, organized into four systems of four measures each. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The melody is written in the treble clef, and the bass line is in the bass clef. The measures are numbered 1 through 16. The piece concludes with a double bar line after measure 16.

# PALPANKILLI

**Dancers.** An even number.

**Steps.** Schottische and hop steps.

**Position.** Couples stand, in dance position, back of each other in a ring facing against the sun.

(1-2) Couples dance two schottische steps forward, beginning with the outside feet.

(3) Then with two hop steps they dance once around with the sun.

(4) Then take one step forward with the outside feet and one step backward with the inside feet.

The dance is repeated in the same manner.

# HOLLOLA POLKA (2)

Measures 1-6 of the musical score. The key signature is one flat (B-flat) and the time signature is 2/4. The music features a rhythmic pattern in the right hand and chords in the left hand. Measure 1 is marked with a forte (*f*) dynamic. Measure 4 has a sharp sign above the staff.

Measures 7-13 of the musical score. Measures 9-13 show a melodic line in the right hand with chords in the left hand. Measure 9 is marked with a mezzo-forte (*mf*) dynamic.

Measures 14-18 of the musical score. Measures 15-18 show a melodic line in the right hand with chords in the left hand. Measure 15 has a first ending bracket, and measure 16 has a second ending bracket.

Measures 19-25 of the musical score. Measures 19-25 show a melodic line in the right hand with chords in the left hand. Measure 20 has a first ending bracket, and measure 21 has a second ending bracket.

Measures 26-32 of the musical score. Measures 26-32 show a melodic line in the right hand with chords in the left hand. Measure 27 has a first ending bracket, and measure 28 has a second ending bracket.

## HOLLOLA POLKA (2)

**Dancers.** Four couples in each set.

**Step.** Walking step.

**Position.** Couples stand arranged in a square about eight steps apart.

**Figure 1**

**A. (1-4)** Head couples go four steps forward and four steps backward.

**(5-8)** Repeat the same.

**B. (9-12)** All the dancers face their partners and take right hands. The boys stand still while the girls execute the chain once around until they come to their own places.

**(13-14)** All dance once around with partners with the sun and

**(15-16)** Once around against the sun.

**(17-16)** The side couples execute the figure in the same manner.

**Figure 2**

**A. (17-20)** The girls of the head couples change places with eight steps, passing each other to the right (to the left past the boy of the strange couple). The boys execute the same, going immediately after the girls in such a manner that they go first to the left past the girl of the strange couple, then to the right past the opposite boy (the English).

**(21-24)** In the same manner they return to their own places.

**B. (25-28)** These same couples go toward the centre, give right hands to each other forming a cross, and go around eight steps with the sun.

**(29-32)** Then, facing about to the right, form a cross with left hands joined and go around eight steps against the sun.

**(17-32)** The side couples execute the figure in the same manner.

## TRIBI DANSIN

*Tempo di Valse*

## TRIBI DANSIN

**Steps.** Three step waltz.

**A. (1-12)** One boy and his partner lead. They dance forward, while the other couples gradually close up to them. The dancers form a ring (not close), with Wormsö hand grasp. The boy of the 1st Couple and the girl of the last Couple place the

free hands on the hips.

**B. (1-12)** The boy and girl of the 1st Couple take Wormsö hand grasp, all the others following their example, and partners dance around against the sun, at the same time moving around the ring with the sun.

## FIFTEEN PRETTY GIRLS



## FIFTEEN PRETTY GIRLS

**Dancers.** Four couples in each set

**Steps.** Walking step. In some localities the second figure is danced with polka step.

**Position.** Couples stand in a square about eight steps apart.

### Figure 1

**A.** (1-4) The head couples go four steps toward each other and four steps back.

(5-8) Repeat the same.

**B.** (9-12) The boys of the head couples and their opposite girls dance around eight steps with the sun, taking hold of each other's forearms (boys' hands below, girls' above).

(13-16) Then they dance around with own partners against the sun.

**C.** (1-8) The same as Part A.

**D.** (9-12) The boy of Couple 1 dances around with the girl of Couple 2, and the boy of Couple 2 with the girl of Couple 1, with the sun.

(13-16) The same boys dance around against the sun with their own partners.

The side couples now execute the figure from the beginning, and in Part D the boy and girl of Couple 2 dance around with the girl and boy of Couple 3.

This figure is danced two more times, as follows: First time, Couple 3 dance around with Couple 4 in Part D, as described above; second time, Couple 4 with Couple 1.

### Figure 2

(1-8) All the boys go toward the centre, give left hands to each other forming a cross, and go

once around against the sun.

(9-16) When they pass their partners they take them with dance grasp and go around another time thus.

(1-8) Then each boy leaves his partner and, taking the girl next behind with forearm grasp, dances around with her eight steps with the sun and against the sun.

(9-16 and 1-8) The boys again form a cross with left hands, and go with these new partners *twice*

around against the sun in the above-described manner.

Then each boy leaves his present partner and dances around with the next girl behind, and so on until they get back to their original partners, when they repeat the figure, this time changing partners so that they dance around each time with the girl of the couple standing next in front. When the boys in this manner again reach their own partners, the dance is finished.

## HALIHILJA



## HALIHILJA

**Dancers.** An even number.

**Step.** Polka step.

**Position.** The dancers stand in dance position back of each other in a ring, facing against the sun.

**A.** (1-8) Couples dance eight steps with the sun, at the same time moving around the ring against the sun.

**B.** (9) Then the boy swings the girl against the sun with one step, and

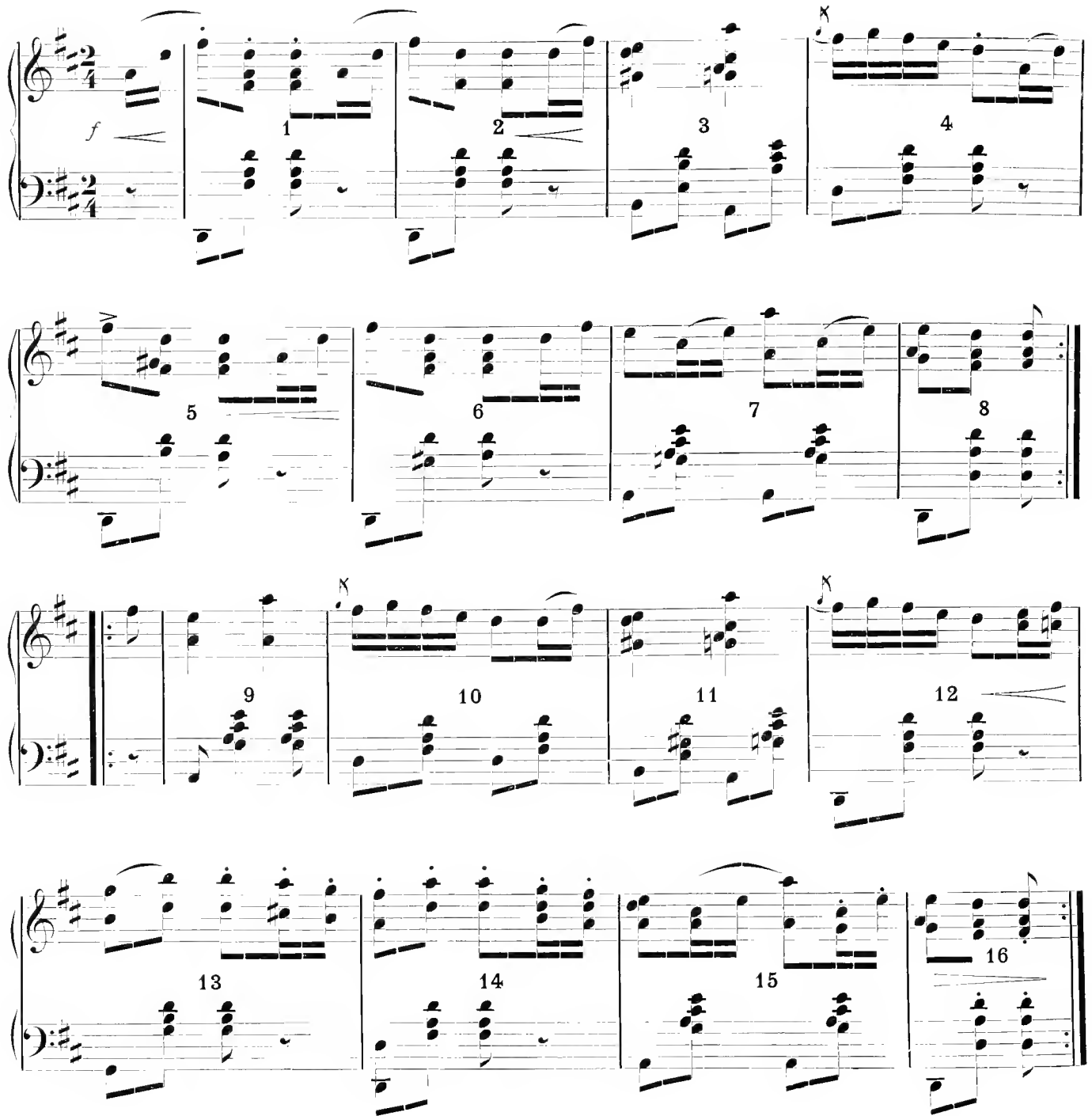
(10) At the same time lifts her from the ground.

(11-12) The same as (9-10), but with the sun.

(13-16) Then couples dance four steps against the sun.

The dance is repeated.

# LUMPARLAND'S TROT



## LUMPARLAND'S TROT

**Dancers.** Any number of couples.

**Steps.** Walking step and foot changing with heel step.

**Position.** Couples after each other, partners taking single hand grasp.

**A. (1-8)** The dancers walk sixteen steps in a ring against the sun, beginning with outside feet.

(1-8) Repeat the same.

During the last measure partners face each other with hands on hips.

**B. (9-10)** Beginning with the left feet, dance foot changing with heel step, and then again, beginning with the right feet.

(11-12) Repeat the same.

(13-16) Partners take double hand grasp and dance once and a half around with the sun, the boy and girl thus finishing in each other's places.

(9-16) Repeat B as before, beginning this time with the right feet and dancing against the sun.

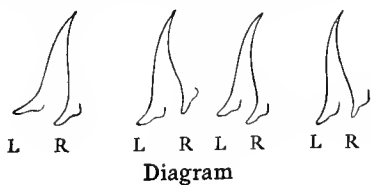
## WAGGING DANCE



## WAGGING DANCE

**Dancers.** An even number.

**Steps.** Polka step and the following "Wagging step": while hopping on the right foot, lift the left foot forward, then bring it down with a drag on the floor to its place, at the same time lifting the right foot backward with a hop. Then hop on the left foot, at the same time swinging the right leg forward to its place, with a drag, etc. See Diagram



indicating the movements which occur during two measures of music.

**Position.** Dancers stand in couples back of each other in a ring, facing against the sun, with cross hand grasp behind their backs.

**A. (1-8)** Couples "wag" forward eight of the steps described above, beginning with the outside feet, that is, lifting the outside feet forward first.

**B. (9-16)** Partners face each other, take hold of each other's shoulders, and dance the polka turning with the sun, at the same time moving around the circle against the sun.

The dance is repeated.

## NINE PERSONS' POSTS

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of 24 numbered measures arranged in four systems of six measures each. The notation includes treble and bass staves with various musical symbols such as accents, dynamics (f, p, ff), and articulation marks. The measures are numbered 1 through 24, with measure 8 appearing twice in the second system.

## NINE PERSONS' POSTS

**Dancers.** Nine persons in each set, either three boys and six girls or the reverse.

**Step.** Walking step.

**Position.** The dancers stand in three parallel lines, the two outer lines facing each other and the middle line facing Line I, with a distance of about eight short steps between the lines. The dancers of each line join hands, the outside hands on the

A B C  
L. I    ∨    ∪    ∨

L. II    ^    ∪    ^

L. III    ^    ∪    ^  
Diagram I



A. (1-4) Lines I and II go four steps toward each other beginning with the left foot, and the same number of steps backward.

(5-8) Repeat this, and on the last step the middle one of Line II releases partners' hands, all three face about quickly and join hands again.

(1-8) In the same manner Lines I and III go toward each other and backward twice.

B. (9-16) Then the dancers in Line A dance the English while Lines B and C do the same, until all get back to their own places.

(17-24) Then all face as indicated in Diagram II, and Line I dance the English, while Lines II and III do the same.

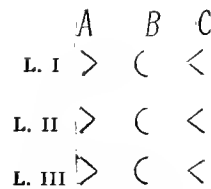


Diagram II

When the dance is repeated, Lines A and B go twice forward and back with each other first, and then lines B and C do the same. At the close, Lines I, II and III dance the English first, and then Lines A, B and C.

The dance is continued in this manner.

## LISTENING GAME

*Tempo di Mazurka*

## LISTENING GAME

**Dancers.** Any number of couples.

**Steps.** Running step and fall-out step. Ring grasp.

**Position.** Couples stand beside each other in a ring, the girls on the right of the boys.

(1-8) All run in time to the music, with the sun.

(9-10) Partners take fall-out position toward each

other, "listening."

(9-10) Fall-out position away from each other.

The dance is begun next time with running step against the sun, etc.

"Listening" is repeated one or more times, as it pleases the musicians.

# DANIEL

Measures 1-5 of the musical score for 'DANIEL'. The key signature is two sharps (F# and C#), and the time signature is 2/4. The first measure is marked with a forte (*f*) dynamic. The score features a piano introduction with a series of chords and a melodic line in the right hand. A repeat sign is present at the end of measure 5, followed by a first ending marked with a piano (*pp*) dynamic and a first ending bracket labeled '1'.

Measures 6-10 of the musical score for 'DANIEL'. The score continues with a series of chords and a melodic line in the right hand. Measures 6, 7, 8, 9, and 10 are numbered 2, 3, 4, 5, and 6 respectively. The piano part consists of a series of chords. A first ending bracket labeled '6' is present at the end of measure 10.

Measures 11-14 of the musical score for 'DANIEL'. The score continues with a series of chords and a melodic line in the right hand. Measures 11, 12, 13, and 14 are numbered 7, 8, 9, and 10 respectively. The piano part consists of a series of chords. A first ending bracket labeled '10' is present at the end of measure 14.

Measures 15-18 of the musical score for 'DANIEL'. The score continues with a series of chords and a melodic line in the right hand. Measures 15, 16, 17, and 18 are numbered 11, 12, 13, and 14 respectively. The piano part consists of a series of chords. A first ending bracket labeled '14' is present at the end of measure 18.

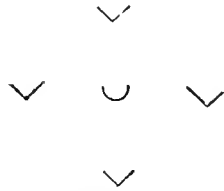
Measures 19-22 of the musical score for 'DANIEL'. The score continues with a series of chords and a melodic line in the right hand. Measures 19, 20, 21, and 22 are numbered 15, 16, 17, and 18 respectively. The piano part consists of a series of chords. A first ending bracket labeled '18' is present at the end of measure 22. The score concludes with a forte (*f*) dynamic and a sforzando (*sfz*) marking.

## DANIEL

**Dancers.** Five persons in every set.

**Steps.** Stride step.

**Position.** One boy, "Daniel," stands in the centre, and four girls in a square surrounding him about four steps distant from him. All stand facing in the same direction, with hands on hips (see Diagram).



(1-8) All dance stride steps once to each meas-

ure. At the end of every other measure all face to the left. This is done four times.

(9-16) Then all do the same, turning to the right.

(1-16) Now "Daniel" becomes restless and begins hopping twice as fast, thus making four hops to each measure; but the others follow his example, and thus "Daniel" never succeeds in seeing the girls' faces, as they continually turn away from him.

(1-16) Then this is repeated again, beginning in the original slow time. "Daniel" now seems worn out and hops with tottering knees.

This finishes the dance.

## AMERICA'S POLKA



## AMERICA'S POLKA

**Dancers.** An even number.

**Step.** Polka step.

**Position.** Couples stand after each other in a ring in dance position, facing against the sun.

**Figure 1**

(1-4) The dancers move their right feet forward and back twice, and the same with the left.

(1-4) Then they dance four polka steps with the sun, at the same time moving around the circle against the sun.

(5-12) Repeat the same.

**Figure 2**

(1-4) The boys move their left and the girls their right feet outward and back, and then they dance one polka step in the same direction. They repeat the same in the opposite direction, the boys beginning with the right feet and the girls with the left.

(1-4) Repeat the same.

(5-12) After this, couples dance four polka steps with the sun and four against the sun, at the same time moving around the room against the sun.

The dance is repeated from the beginning.

# PELLINGE QUADRILLE

*Stately*

I

*mf* 1 2 3 4

5 6 7 8

7 8

2/4

II

*f* 9 10 11 12

13 14 15 16 *sfz*

17 18 19 20



## PELLINGE QUADRILLE

**Dancers.** Four or eight couples.

**Steps.** Walking step. In marching, take cross-hand grasp; in Figures 4 and 5, high hand grasp. When a boy leaves or comes to a girl, they exchange bow and courtesy.

**Position.** Four or eight couples in quadrille.

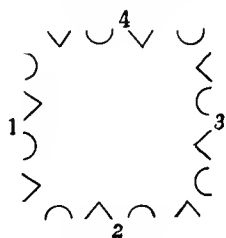


Figure 1

(|: 1-8: |) All promenade, taking one step for each quarter-note; couples going around the circle with the sun, the boys on the inside of the ring.

When all come to own places, each boy, still keeping the cross-hand grasp, swings his partner over to the right side.

Figure 2

**A.** (|: 9-16: |) Figuré, 1st and 3d couples. The boy of the 1st and the girl of the 3d couple execute figuré with each other. When they return to own places they take a couple of steps to the right toward their own partners, and dance around with the sun.

**B.** (17-18) Couples advance toward each other; (19-20) Then retire to places.

(21-22) Advance again toward each other, then

(23-24) Boys exchange girls, facing about against the sun, and return to own places.

(17-24) Repeat the same.

Figure 2 is repeated with the girl of the 1st couple and the boy of the 3d couple dancing as above.

Figure 2 is repeated until the 2d and 4th couples have executed the above in the same manner.

### Figure 3

(|: 1-8: |) The same as Figure 1.

### Figure 4

(25-26) After facing each other, the boy and girl of each couple (beginning with the left feet) go

past each other three steps, then face about, at the same time closing the feet together.

(27-28) After changing hand grasp they repeat the same, beginning on the right feet.

(29-32) Repeat the same.

### Figure 5

(|: 1-8: |) All execute chain with ordinary walking step.

The whole quadrille is usually done four times.

## GALLOPAD

The musical score for 'GALLOPAD' consists of 12 measures, numbered 1 through 12, arranged in three systems of four measures each. The first system is marked 'Tempo di polka' and the second 'Lightly'. The music is written for piano in 2/4 time, G major. Measures 1-4 show a rhythmic pattern with eighth and sixteenth notes. Measures 5-8 continue the pattern with some rests. Measures 9-12 conclude the piece with a final cadence. The notation includes treble and bass staves with various musical symbols like beams, slurs, and dynamic markings.

## GALLOPAD

**Dancers.** Any number of couples.

**Steps.** Toe touching and polka step.

**Position.** Dancers ordinarily stand in couples in a ring with ordinary dance grasp.

(1-2) The boy places the left foot outward with the toe on the ground, the girl does the same with her right foot, then each moves this foot up to the other and takes one polka step, the boy at the same

time swinging his partner to the left, while still retaining dance grasp.

(3-4) Repeat the same, the boy beginning with the right foot, the girl the left. The boy this time swings his partner to the right.

(1-4) Repeat the same.

(5-12) Now they dance polka with the sun, while the circle revolves against the sun.

## TWO-STEPS POLKA

*Tempo di Polka*

mf 1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

## TWO-STEPS POLKA

**Dancers.** Any number of couples.

**Steps.** Galop step.

**Position.** Couples after each other in a ring.

(1-16) The dancers take single arm grasp and dance several galop steps forward. Take double

arm grasp and continue dancing, at the same time making a half-turn with the sun for each measure. The circle in the meantime revolves against the sun.

# KONTRA

## I

Measures 1-4 of section I. The music is in 2/4 time with a key signature of two sharps (F# and C#). The treble clef part features a melody with eighth and sixteenth notes, while the bass clef part provides a harmonic accompaniment with chords and moving lines. Measure numbers 1, 2, 3, and 4 are indicated below the staff.

Measures 5-8 of section I. The musical notation continues with similar rhythmic patterns. Measure 8 includes an accent (>) over the final note. Measure numbers 5, 6, 7, and 8 are indicated below the staff.

Measures 9-12 of section I. Measure 9 features a melodic flourish in the treble clef. Measure 12 includes an accent (>) over the final note. Measure numbers 9, 10, 11, and 12 are indicated below the staff.

Measures 13-16 of section I. The section concludes with a final cadence in measure 16. Measure numbers 13, 14, 15, and 16 are indicated below the staff.

## II

Measures 17-20 of section II. The music continues with a similar melodic and harmonic style. Measure numbers 17, 18, 19, and 20 are indicated below the staff.



21 22 23 24

25 26 27 28

29 30 31 32

### III

33 34 35 36

37 38 39 40

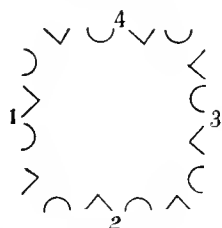


## KONTRA

**Dancers.** Four or eight couples.

**Steps.** Walking step, Polka step or Jig step.

Boys put their hands behind their backs, girls hold their dresses. When marching, cross-hand grasp is taken. Every time a boy leaves or comes to a girl, they exchange a bow and courtesy.



**Position.** Four or eight couples in quadrille.

**Figure 1**

**A. (1-16)** Couples go around the circle against the sun, the boys inside the ring.

**B. (17-24)** 1st and 3d couples. The boys, with backs turned toward the inside of the ring, dance with own partners with small polka steps (beginning with the left feet), face about and dance facing each other, go past each other to the left, and dance with the girl of the opposite couple.

**C. (25-32)** Couples form a ring, the boys placing their hands around the girls' waists, the girls' hands on the boys' shoulders. Dance around thus with galop step with and against the sun, after which the boys lead their own partners to places.

(17-32) 2d and 4th couples execute the same. (First figure is danced three times.)

**Figure 2**

**A. (1-16)** 1st couple swing once around against the sun. The boy of this couple turns his back toward the centre of the ring, and facing his own partner, dances with polka step (or Jig step), first two steps in place, then backward, then forward a little quicker. Now he executes the same with the girls of the 2d, 3d and 4th couples, and again with own partner, after which 1st and 2d couples turn once against the sun.

The same is danced in turn by the boys of the 2d, 3d and 4th couples.

**B.** The same as Part A, with the exception that it is danced by the girls.

The music is repeated until the figure is finished.

**Figure 3**

**A. Change Girls.**

(33-48) The boy of the 1st couple swings once around with his partner, relinquishes her to the boy of the 2d couple, takes the girl of the 2d couple, and swings with her in the same manner; relinquishes her to the boy of the 3d couple, and so on.

The figure is continued until all are in own places.

The music is repeated until the figure is finished.

**B. Change Boys.**

**NOTE.** In Figure 3, Part B, the boy takes a step inside the ring so as to stand at the girl's left side.

Figure 4

A. (1-8) Couples take double ring hand grasp with the boys' hands on top and "fold" four times.

(9-16) Girls form an inner ring, the boys an outer. The girls go to the left, the boys to the right; then they go around the other way.

B. (1-16) The same as Part A, with the exception that the girls' hands are on top. The boys now form the inner ring and the girls the outer.

The dance finishes with all "thanking" each other; *i.e.*, the 1st and 3d Couples advance toward each other, the boy of the 1st Couple "thanks" the girl of the 3d Couple, while the girl of the 1st Couple "thanks" the boy of the 3d Couple.

After that, the girls and the boys do the same diagonally across, the girls to each other and the boys to each other, then each to his (or her) own partner.

## SEVEN-STEP POLKA



## SEVEN-STEP POLKA

**Dancers.** Any number.

**Steps.** Follow step, polka step and hop step.

**Position.** Couples after each other in a ring. Ordinary dance grasp.

A. (1-2) The dancers take three follow steps (all beginning with the left feet) and one stamp step.

(3-4) Face about against the sun and dance back with the same number of steps.

B. (5-6) After this the boys swing their girls to the left, still retaining dance grasp, and all take one follow step and one stamp step. The same is repeated to the right.

(7-8) Then couples dance hop step, boys putting down the left foot first, and girls the right.

(5-8) Repeat Part B again.

# MATADORA

# MATADORA

Figure 1

**A. (|: 1-8: |)** “Big Ring.” All form a ring, go once around with the sun, and finish in own places.

**B. (9-16)** Figuré by all the dancers at once.

Figure 2

(1-4) The boy and girl of the 1st couple go toward each other to A, take right arm hook and dance around with hop step.

(5-8) Take left arm hook and dance around again.

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(9-12) They go between the lines to C.

(13-16) Now they face about turning toward each other, and return to B.

(1-8) The boy goes to the girl of the 5th couple, while the girl goes to the boy of the 2d, and they swing around, first with right, then left arm hook.

(9-16) They go again between the rows, and dance around. After this they continue dancing in the same manner with the next following girls and boys in turn. The last time they go between the lines, they take their place as the last couple at the foot, and in each row all join hands down the line.

(1-8) The boy leads his line once around with the sun and the girl at the same time leads her line once around against the sun, so that they return to their places.

(9-16) Repeat B of Figure 1 again.

Figure 2 is repeated until it has been executed by the 2d, 3d, 4th and 5th couples.

When the boy and girl of the 5th couple have led their line once around, they go around again, this time joining hands, and all marching around with the sun in couples.

## TREADING DANCE

*Tempo di Valse*

The musical score for the Treading Dance is in 3/4 time and D major. It consists of 12 measures. Measures 1-4 are marked *mf* and measures 5-6 are marked *cresc.* and *f*. The music is written for piano with treble and bass staves. Measures 1-4 show a sequence of chords and single notes, while measures 5-6 feature a crescendo and a fortissimo section. Measures 7-12 continue the sequence, ending with a final chord in measure 12.

## TREADING DANCE

**Dancers.** Any number.

**Steps.** Three step waltz for the girls and treading step for the boys.

**Position.** Couples usually stand after each other

in a ring. Wormsö hand grasp.

(1-12) Couples dance around against the sun, at the same time moving around the circle with the sun.

# FIST POLKA (I)

*Tempo di Mazurka*



# FIST POLKA (I)

**Dancers.** Any number of couples.

**Steps.** Polka step, first hop, and dancing around each for himself.

**Position.** The dancers stand in couples in a ring, partners facing each other, the girls on the outside of the ring, the boys inside. Double hand grasp.

## Figure 1

(1-3) Beginning with the left foot, couples dance three polka steps with the sun.

(4) Then, turning toward each other they take three ordinary steps in place (left feet, right feet, and left feet).

(1-4) Repeat the above, this time against the

sun and beginning with the right feet.

## Figure 2

(5-6) Make a "Fist hop" once with the left and once with the right feet, with hands placed on hips.

(7-8) Repeat the same, partners now clenching fists at each other at the same time that the hops are taken.

(9-10) Then each dances around by himself against the sun, at the same time clapping hands five times in time to the music. On the last step a stamp is made, and at the same time the hands are placed on the hips.

(5-10) Figure 2 repeated.

# FIST POLKA (2)

*Tempo di Mazurka*

# FIST POLKA (2)

Another version of the Fist Polka, as taught by Miss Collan of Finland, is as follows :

**Position.** Partners face each other with double hand grasp.

## Figure 1

(1) Beginning with the left feet they swing around with the sun with the following steps ; one follow, or change step (done to the first two counts of the measure), and then a long step (or leap, as if hurdling) past the left feet on to the right feet, done on the third count of the measure.

(2-3) Continue, taking two more of the above steps.

(4) Then, facing each other, they make three ordinary steps in place (left, right, left).

(1-4) Repeat the above, this time swinging around against the sun and beginning with the right feet.

## Figure 2

(: 5-10 :) The same as Figure 2 of the first version.

# OSTERBOTTNISK FOUR CORNERS

*Very briskly*

1 2 3 4

5 6 7 8

9 10 *f* 11 12

13 *f* 14 15 16



## OSTERBOTTNISK FOUR CORNERS

**Steps.** Galop and polka step, ordinary dance grasp.

(1-4) The 1st Couple dance out from corner A toward corner B with eight galop steps.

(5-8) The dancers turn around to the left and take the same number of galop steps backward to corner C.

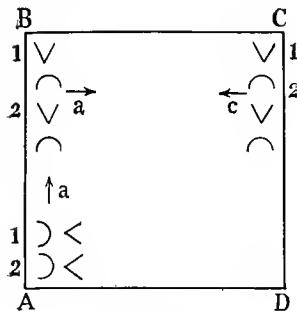


Diagram I

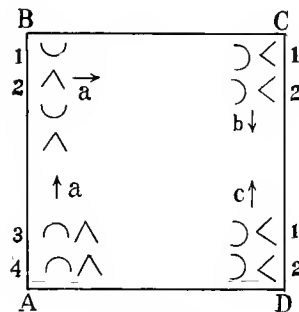


Diagram II

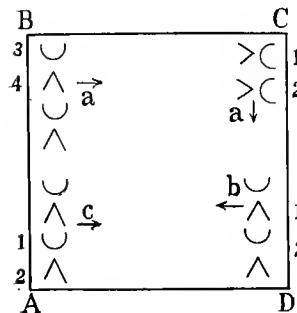


Diagram III

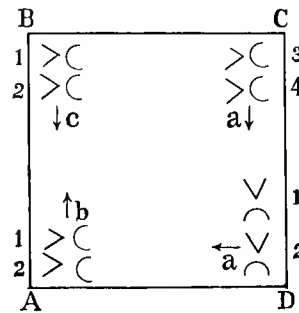


Diagram IV

(9-16) Now they return to corner B, dancing Polka with the sun.

(1-16) The 1st Couple continue after this to corners C and D, and return to C. At the same time the 2d Couple dance out from corner A to B and C, and return to B.

In this manner the 3d and 4th Couples, one after the other, dance out until one couple stand in each corner.

The dance continues from corner A with two or more couples who dance after each other between corners A and B, and between C and D.

Between A and B the 1st Couple go in front of the 2d. Between C and D the 2d Couple go in front of the 1st Couple. Between B and C, and also between D and A, the two couples go side by side in line with each other.

Between B and C the 1st Couple are toward the outside of the square, the 2d Couple inside; between D and A the 1st Couple are toward the inside and the 2d Couple outside. The dance continues thus until two, three, or more couples stand in each corner.

The dance, when it is well understood, can also be done with two or three couples beginning at the same time.















